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GUIZHOU SPECIAL

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- Miao and Dong Stockades in the Province's Southeast
- Miao Embroidery
- Complexities of Male Headgear
- The Guizhou Skirt Story
- The Bouyei Funeral — A Genre Painting

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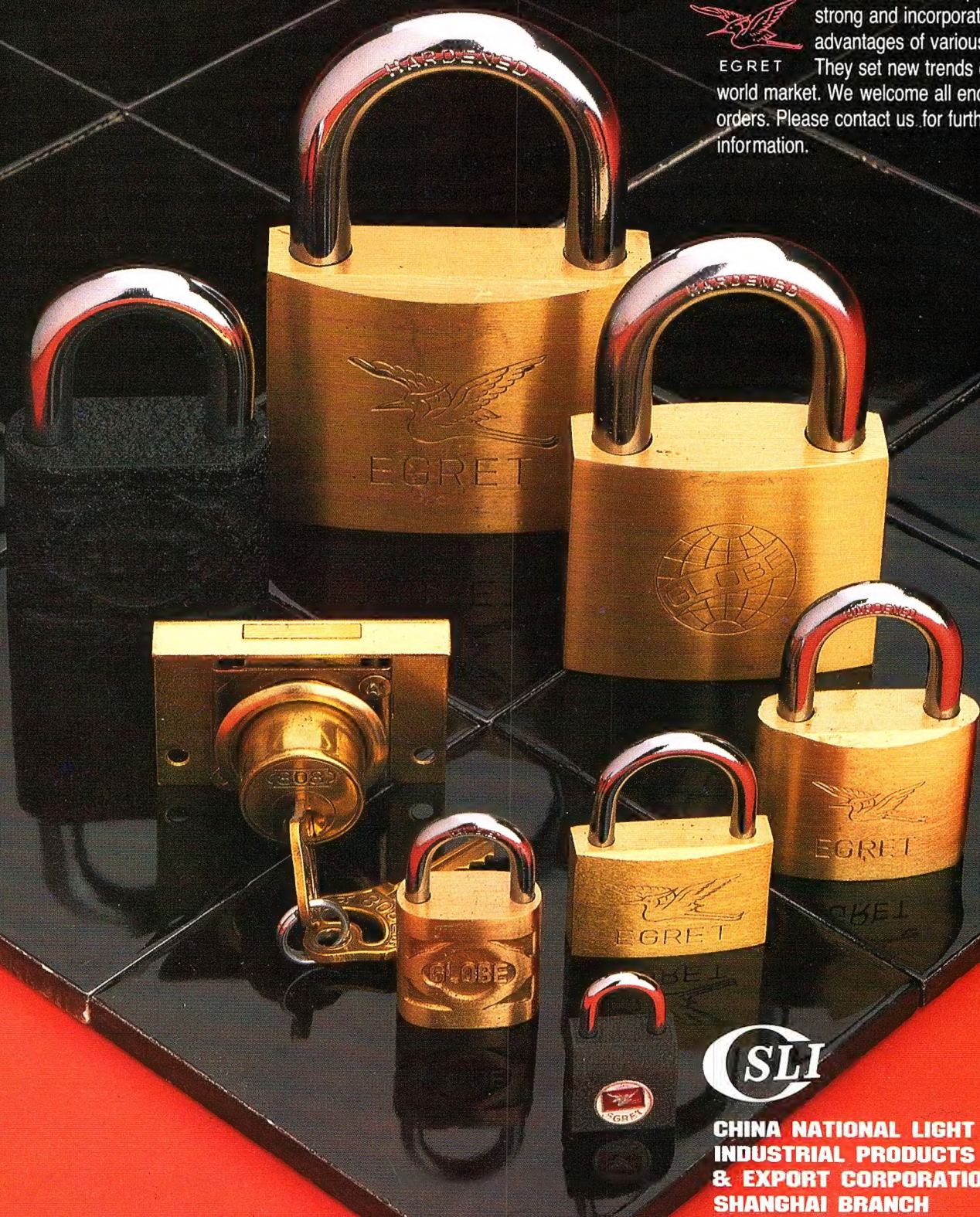
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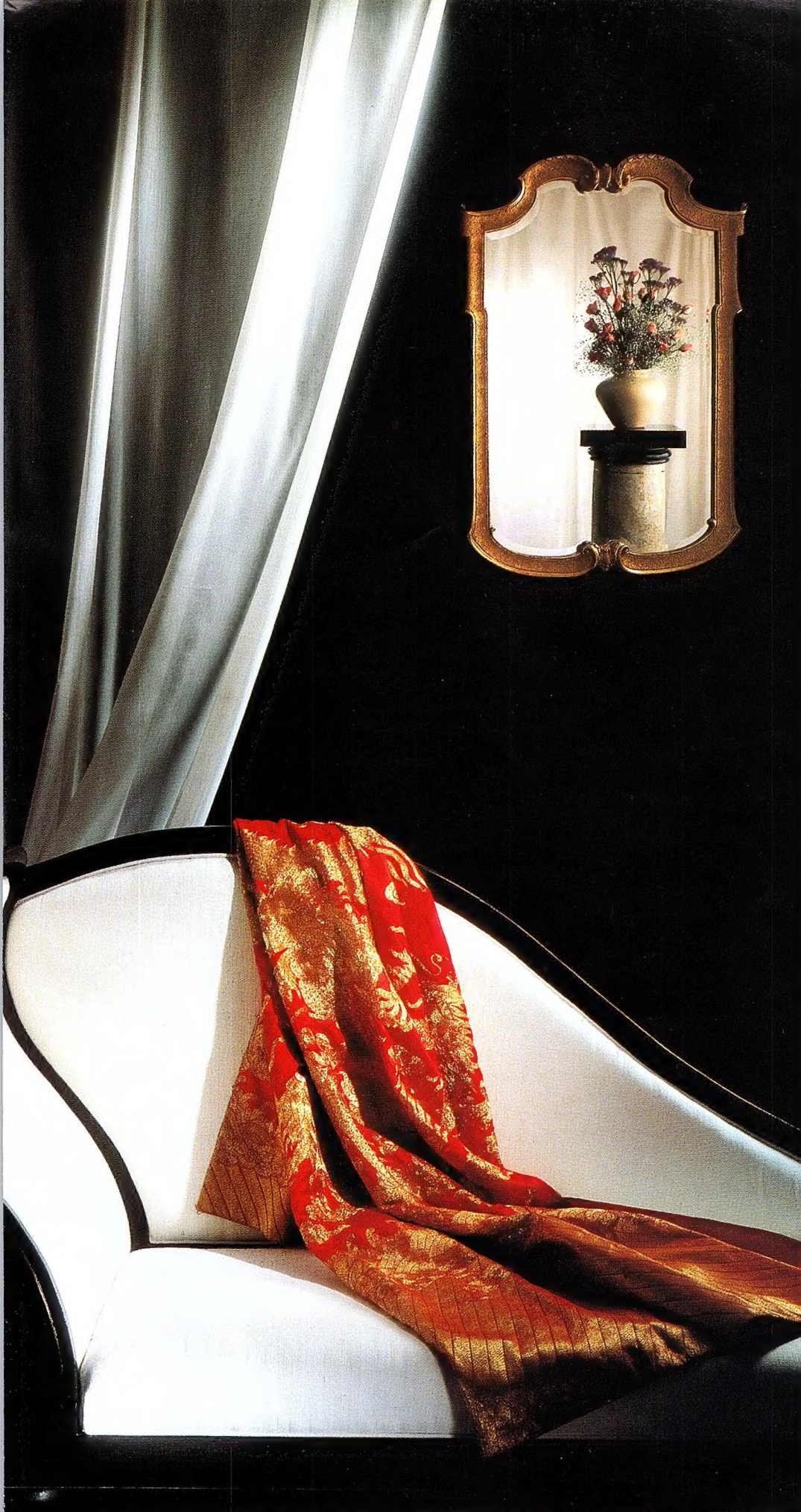
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EDITORIAL

A Rich Mix of Cultures and Peoples

With its many ethnic groupings, Guizhou is an example of how China's minorities in certain areas, primarily the southwest, are succeeding in retaining their own cultural identity.

In the past, this region on the outer fringe of the Chinese sphere of influence was dismissed as a 'land of barbarians'. To be sent here from the Central Plains was to be sent into a particularly unpleasant form of exile. It is certainly a rugged land; eighty percent of its surface is mountainous, and karst and limestone formations are found in many areas, often together with caverns and underground streams. This very ruggedness and its striking natural features are, of course, among its major attractions for modern tourism.

Most of Guizhou's minorities are now settled in autonomous prefectures and counties in the southern part of the province. It is here that anyone with an interest in anthropology should come to see how the Miao, Dong and Bouyei — to mention just a few of the largest ethnic groupings — live today. Although aspects of the contemporary way of life (including ready-made clothing) are making themselves felt, gala occasions bring out a wonderful display of ornate dress forms specific to each sub-division of each people. And the mix of nationalities makes for a calendar studded with such occasions.... There are said to be over 150 festivals each year.

The artistic heritage of these peoples is clearly evident: in their architecture, in the way they dress and in art forms such as the embroidery of the Miao which often contains a mystical dimension, based as it is on legends. Striking in its effect, too, is the *nuo* drama found in such variety in Guizhou. We show some of the masks used by the ordinary villagers who perform such dramas, transporting us into an archaic realm of ritual exorcism and sorcerers' dances.

More glimpses into antiquity are given with a visit to a specialized museum in Luoyang — itself a very ancient city — in Henan Province. At present, twenty-two tombs ranging from the Western Han (206 B.C.-A.D. 24) to the Song (960-1279) have been reconstructed there exactly as they were *in situ* for easier comparison and study.

By way of contrast, a trip up the River Fuchun through the lush and gentle landscapes of Zhejiang in southeastern China offers a chance to revel in the scents and colours of the spring. And, mindful of the time of year, we devote an article to seeing in the Lunar New Year amid snow and biting winds far to the north in Gansu Province. Cold it may have been, but the atmosphere was warm and jubilant! Please accept our own good wishes for the Year of the Snake commencing on February 6 1989.



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Masks Expressing the Spirit of *Nuo*

PHOTOS BY ZENG XIANYANG
ARTICLE BY HUA NIAN

Visitors to Guizhou Province should keep an eye open for the innumerable local varieties of masked drama. Despite the fact that they belong to different schools and are performed by many different ethnic groupings, these all fall into the category of *nuo* drama. Such plays take place outdoors, either in an open space in the fields or in a courtyard somewhere where the spectators can gather round to watch. There is no stage, no backdrop, just an altar and religious paintings. The actors are all men, and they are usually ordinary villagers.

On a recent visit I was lucky enough to see several variations of *nuo*. In eastern Guizhou I attended a performance of *nuotang*, popular with the Tujia, Miao and Dong peoples. Then in Anshun, in central Guizhou, I saw a performance by the Bouyei of what is known as *dixi* (literally, 'theatre in the open'). Finally, in Weining, northwestern Guizhou, I was able to admire the *bianren* of the Yi nationality. The latter, I was told, represents one of the earliest stages in the evolution of *nuo* drama, *dixi* being the closest in form to modern Chinese opera.

They all have their roots in a religious ceremony of three or four thousand years ago, held to invoke the protection of benevolent gods against evil spirits and banish pestilences such as the plague. The strange thing is that, although this ancient rite



has long since died out in the Central Plains, its place of origin, it is still a vital part of the culture of a remote province such as Guizhou. To understand this, we need to look into the historical background.

The *nuo* ceremony can be traced back to at least the Shang dynasty (16th-11th century B.C.). In those days, rites were held to propitiate and worship the gods and exorcize evil (*nuo* literally means 'exorcize pestilence'). Such practices had become widespread by the Zhou dynasty (11th century-771 B.C.), when a national ceremony was held every year in the presence of the ruler and his princes and nobles. At the same time, smaller ceremonies took place all across the country. From the Han dynasty (206 B.C.-A.D. 220) onwards, dances were incorporated into the ceremonial proceedings at the imperial court, becoming progressively grander, especially under the Tang (618-907). This also coincided with a growing popularity among the ordinary people. With the addition of dances, followed by dialogue and songs, the nature of *nuo* changed slowly from a ritual for the gods to a form of public entertainment.

The Song dynasty (960-1279) saw the accentuation of the popular nature of *nuo*. In its perfected form, *nuo* became either a dance or a concise drama presented by a limited number of ac-





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tors, who now added historical elements and stories about real and mythical heroes to the originally more abstract roles from the world of gods and demons. In both *nuo* drama and *nuo* dance, the actors' faces were covered by masks to assist with identification of the characters portrayed. As the dramatic aspect gained emphasis, actors took to painting their faces instead of wearing masks. Under the Ming dynasty (1368-1644), *nuo* dance and drama fell into oblivion in the Chinese heartland, being gradually replaced by sundry varieties of opera.

Nevertheless, *nuo* traditions of a more religious nature continued to thrive in southwestern China in the frontier regions inhabited by ethnic minorities. An element in this must have been the sending of troops to garrison these regions during the Song, Yuan (1271-1368) and Ming dynasties. With them the soldiers took their *nuo*, which they introduced to the local populace. Something in the cultural environment of the minority peoples, possibly not unconnected with their own shamanistic practices, suited *nuo* and it flourished, branching into many new schools. The result is that not only has this ancient drama form managed to survive, it has kept its original spirit intact.

Among the most fascinating aspects of *nuo* are the beautifully carved wooden masks. Their strong, simple contours present us with images of heroes and gods from a more primitive era. Giving off a strange and mysterious aura — as befits a dramatic tradition in which, in the past, it was believed that an actor 'became' the role he was portraying with the donning of the mask — they are in themselves works of art.

Secular Figures

Many a mask is carved with a crooked or contorted mouth, no two being quite alike. This one (1), with its rather sly, puckish look, is extraordinarily expressive and somehow archaic in its impact.

The crooked-faced woman (2) is the wife of a man with the same facial deformity, Qin Tong. The couple are buffoons, amusing the audience with their generally strange appearance (3).

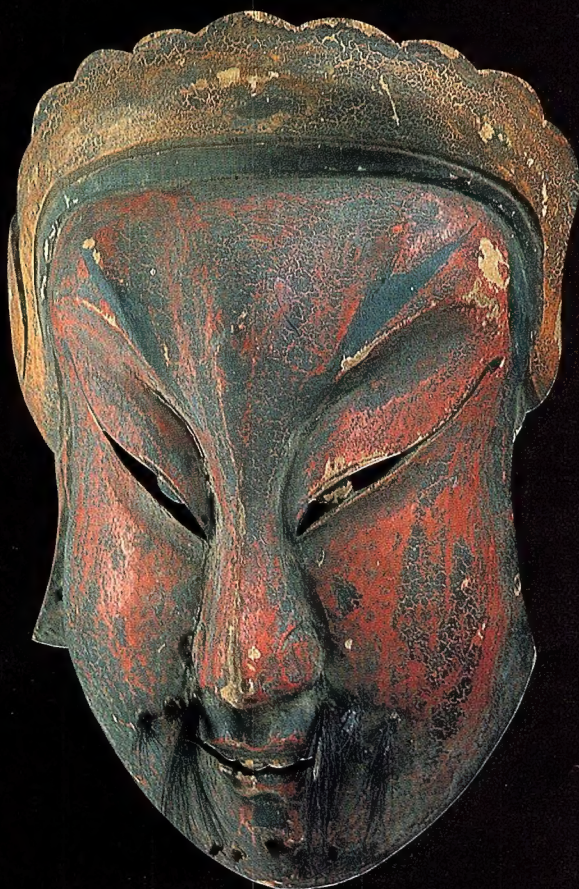
Monks

Despite his deep wrinkles, this monk mask (previous page) has a kind of manic grin. His face is all curves; the distance between raised eyebrows and lowered eyelids is exaggerated to add to his uncanny appearance.

A monk is not necessarily a Buddhist, since *nuo* drama contains elements of Taoism, Buddhism and Confucianism as well as the sorcery of the ancient *nuo* ceremony. There is certainly something of the sorcerer about this monk mask (4), whereas another example (5) exhibits what seems to be a bold, open nature.

Demi-Gods

Many a *nuo* play incorporates a historic figure who sometimes develops into a character which is half-god, half-human. Guan Yu, for instance, a hero from the classical novel *The Romance of Three Kingdoms*. This Guan Yu mask (6) shows an eerie, unearthly demi-god. With exaggeratedly slanted eyes, his lips parted, he looks far remote from the world of living people. Painted red, the colour of loyalty and valour according to Chinese conventions, his face resembles the facial make-up for the Guan Yu role in Beijing opera.



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Deities

The first picture shown here (1) is not a mask. This is Lord Nuo, the most respected deity, a carved bust of whom is set in a bowl of rice and placed on the shrine or altar erected where a *nuo* play is being performed, along with his female consort. With his splendid crown and delicate colouring, he seems to watch the *nuo* play with interest as it unfolds before him.

Lingguan, a Taoist deity, is charged with the administration of Hell, so he is a fierce and intimidating figure (2). His eyes stare balefully and his teeth are long and sharp ... evil-doers can expect no mercy. However, the overall effect of the mask is most decorative. This is a superb piece of work.

The Mountain God is a common figure in *nuo*. As is perhaps natural in such a mountainous province as Guizhou, he is said to be the creator of the world and is held in great esteem locally. This mask (3) is elongated and awe-inspiring, the image of divine strength. However, another Mountain God (4) shows a different side. His protruding eye-balls and squared-off chin are formidable. His broad, somewhat complacent smile seems to imply that he is not merely powerful, but invincible.

The Netherworld

The Judge of Hell makes quite a figure in a *nuo* play, writing brush in one hand, Book of Lives in the other, as he prepares to pass judgement on the souls passing before him. It is he who determines every human being's fate after death — Heaven or Hell. Although majestic-looking, this mask (5) displays rather an unpleasantly smug grin.

Another mask for the same character (6) is fiercer, an effect produced by his staring eyes and sharp teeth, a sight to make any sinner shudder.



Translated by Wang Mingjie



6



Days in Guizhou — Miao and Dong Stockades in the Province's Southeast

PHOTOS BY WANG MIAO
ARTICLE BY JUN FENG



Garments of the Ge: batik for a child (1) and a gala robe heavy with silver (2).





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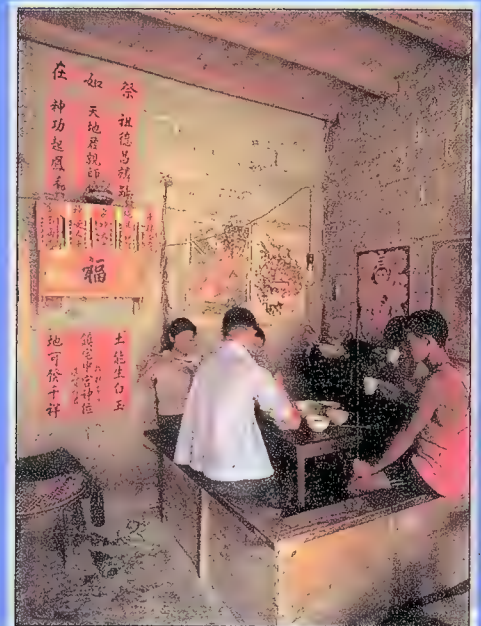


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Miao girls still keep up their traditional hair styles with intricate silver pins, flowers (now usually artificial) and hefty wooden combs (1-4). A corner of the living area is specially fitted out for dining (5). A Miao hamlet nestles among paddy fields (6).



5



6



There is no other place in China quite like southeastern Guizhou, with its diversity and concentration of minority peoples and the richness of its traditional culture and art. Of the twenty nationalities which contribute to Guizhou's overall population of twenty-eight million, the Miao account for 2.6 million (out of a total in China of over five million), the Dong for over one and a half million. Thus, one summer's day, I headed off for the Qiandongnan Miao and Dong Autonomous Prefecture in Guizhou's southeast.

Into Miao Country

Upon arrival in Guiyang, the provincial capital, I learned that a Dragon Boat Festival was to take place the following day in Shidong. This is held every year in the fifth month of the lunar calendar (about June by the Gregorian calendar) and features horse-racing and dancing as well as boat races. As many as 25,000 minority people are said to attend the festival, all dressed up in their gala best. How could I possibly bear to miss it?

I left at noon as I had to travel more than two hundred kilometres to the east. But since these were winding mountain roads, it was past six in the evening when I reached Kaili, capital of the autonomous prefecture, a city with a population of around 80,000. Another one hundred kilometres due northeast brought me to Shidong, located

on the River Qingshui. The festival was already over by the time I eventually arrived, but the streets were still thronged with colourful people.

The Miao of this area now follow a more or less contemporary lifestyle, but their womenfolk still like to wear their hair in the old way. One girl we saw down by the river, although she was dressed in modern fashions, wore a hairpin in the shape of a dragon. A woman journalist I teamed up with approached her to admire it. The girl told us it was made of silver and an heirloom from her mother.

Sauntering through Shidong's streets, I found that most Miao dwellings have a unique feature. In one corner of the main room, long benches are arranged to form a square enclosure around a table. In the middle, under the table, there is a brazier which burns charcoal and keeps the house warm in winter. The family takes their meals there but, during the harvest season, the enclosure becomes a perfect place for threshing, since the wooden sides keep the husks from flying around.

Wooden Combs

Leaving Shidong, we drove back through Kaili and on to Leishan in order to visit the Qianjia ('thousand household') Miao stockade in Xijiang. As we drove along, a palette of greens unfolded on either side: paddy fields,





Full ceremonial regalia (4). Despite their interest in dressing up and in the work of the photographic studio (2, 3), young Miao girls turn out to be camera-shy (5). Roofs act as drying areas (1, by Yang Tingkang).



trees and woodlands, even streams. The Miao houses with their black-tiled roofs seemed to float in a cooling sea of green.

When we reached our destination, we found the local people celebrating their Chixin Festival (literally, 'eating new food crops'). This is the most important event for the Miao living in southeastern Guizhou and takes place between late summer and early autumn, in the sixth or seventh month of the lunar calendar, depending on the time of the harvest. Freshly picked ears of rice are hung at the entrance and in the main room of every household to symbolize a good harvest, good fortune and multiplication of the six domestic animals (pig, dog, ox, sheep, horse and fowl).

The girls we saw in the streets were in everyday clothing, many of them wearing tops embroidered with a dragon and butterfly motif. This put me in mind of the charming Miao legend that the ancestor of mankind and the dragon were brothers, both being descendants of the butterfly (see 'Miao Embroidery: Reflections of Life and Legend' in this issue). I wanted to take a picture, but we had a language barrier (the Miao speak their own language of the Miao-Yao branch, although they use written Mandarin). All I could do was point at the motif on one girl's chest. Unfortunately she was so shy that she dodged me and ended up bumping into someone and dropping her king-sized comb into the river.

This comb worn on the back of the head is more for ornamental than practical use. Made of heavy wood, it is meticulously carved. Together with flowers and silver pins, it forms a simple but attractive way of dressing the hair.

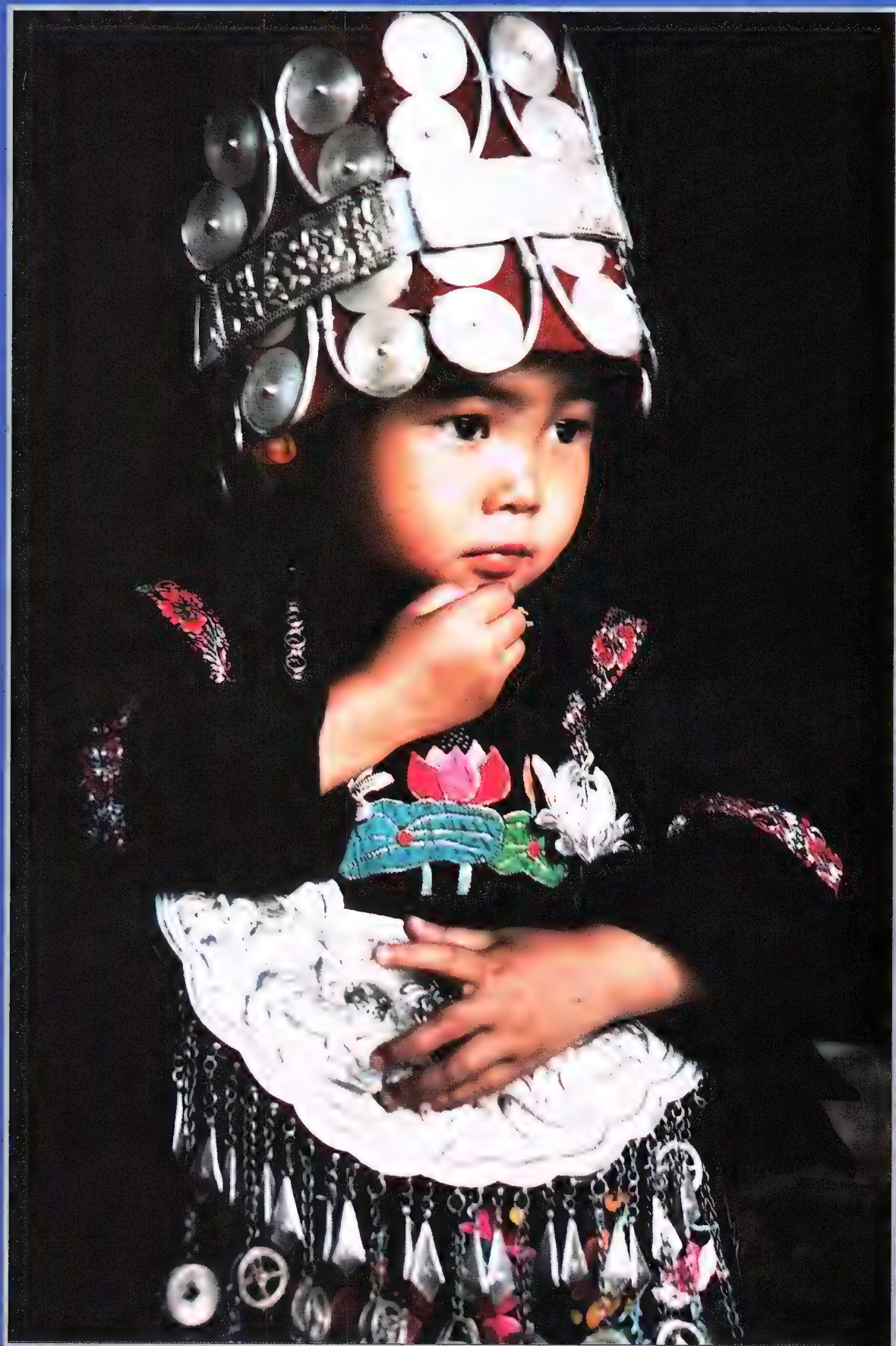
Precious Silver Trinkets

However, it was Miao silver I was really interested in. It would be possible to see a girl in full regalia, I was told, as long as I was willing to pay ten yuan. Nowadays, even the Miao have become rather money-minded. Still, it was fair considering the time and trouble involved in putting on all the ornaments.

When we came to the house of my 'model', mother and daughter were already waiting. The girl was a middle school student and had had her hair bobbed. So that she would be able to wear the silver ornaments properly in the traditional fashion, her mother first had to put a coiled wig on her head (even Miao women with long tresses add false hair to create greater volume). This done, the mother unwrapped a parcel with care. Our driver told us that Miao women only wear their silver ornaments during the winter and keep them wrapped up in summer to prevent them from going rusty, Guizhou's climate being humid.

As he was talking, the woman cleaned the ornaments piece by piece, fitted them together and set the silver





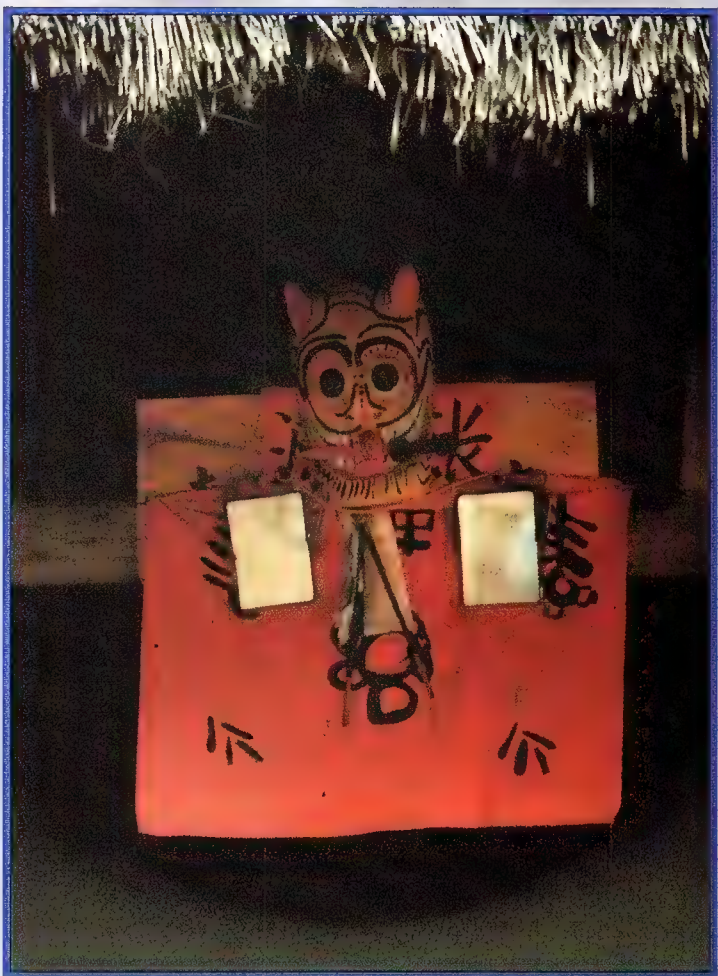
Elaborate adornment even for a tiny tot (1).
Evidence of Miao skills with the needle: a
mixture of embroidery and appliqué (2) and an
example of intricate duihua appliqué work (3).
Stuck under the eaves — a tiger talisman (4, by
Yang Tingkang).



2



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plates and pins into the girl's wig. She then helped her into six layers of garments. Then came the finishing touch — an intricately made silver head-piece shaped like a pair of horns. With such a weight of silver on her head, the girl could barely keep her balance, let alone walk. The top she wore had a wide, loose neckline so that, when the mother pulled it from behind, the nape of her neck was exposed, just as if she was wearing a Japanese kimono. Apparently, this is just one of many details that have caused numbers of Japanese people to make their way to Miao stockades in Yunnan and Guizhou in search of their 'roots', believing that their earliest forebears may have originated in this part of the world.

The origins of the Miao themselves are veiled in obscurity and supposition. One of their myths tells of an exodus from a Central Asian homeland, followed by a period in an icy land of severe winters and long nights, then a slow move southward to a warmer climate. Records indicate that the ancestors of the Miao may have lived along the Huanghe (Yellow River) some three thousand years ago. It appears that these fiercely independent mountain-dwellers were pushed south by the advance of the Mongols during the Yuan dynasty (1271-1368) and that they migrated along the River Yangtse to Hunan, Hubei, Guizhou — the latter's mountains offering the perfect habitat in which to pursue their traditional lifestyle — Guangxi, Yunnan and thence to Burma, Laos and Thailand, with communities settling in each of these areas.

'Our Guests Make This a Gala Day'

Miao women are noted not just for their silver jewellery and their rich attire, but also for their superlative skills with the needle. The village boasted one old lady who was a specialist in the arts of her ancestors. As we watched her embroidering a purse and a skirt in her home, her three-year-old granddaughter romped around, now and then picking up some article of embroidery and holding it up against herself to show how pretty it would make her look.

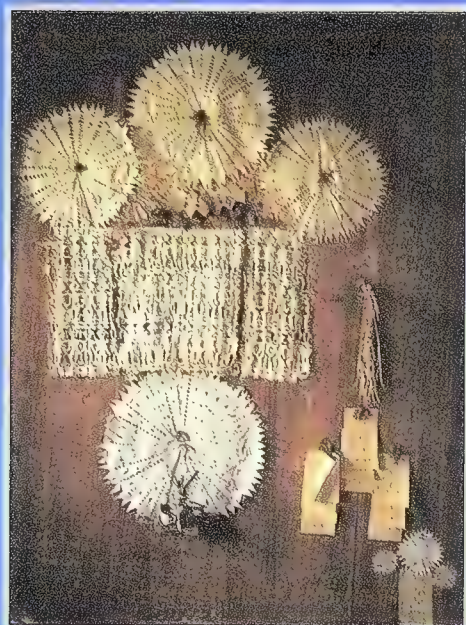
She was such a sweet little creature that we wanted to take some pictures of her. Immediately she realized our intention the old lady rushed to clothe the child in an embroidered dress and array her in silver ornaments. Miao mothers and grandmothers must spend countless hours on their embroidery and needlework. But to them, this is a means of keeping up their traditions. It is also an indication of their markedly high aesthetic values.

Seeing my great interest in everything to do with the culture and art of the Miao people, the driver suggested that we go back to Kaili and look around. When we came to a stockade there, he took me to the home of a noted local singer.

Singing is important to the Miao and singers are highly respected members of the community. It seems that, despite the abundance of folk songs, the words were never recorded, owing to the Miao's lack of written language, just passed down from one generation to the



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Inside a Miao home, all the varied interests of modern life (2) contrast with auspicious papercuts put up by a sorcerer (1). The typical Ge head-dress and 'armour' (3), seen here in detail (4). Baby carriers in vivid colours (5), and the landscape in which the Miao live (6).



next. Thus, in a certain sense, a singer is a repository of knowledge of the past. Legend relates that the Miao did have a script once upon a time, but they dropped it in a river which they had to cross on their long migration from the north — and never managed to find it again.

Our hostess welcomed us with an improvised song. According to the driver, the words of the song went something like this: 'Today was just another ordinary day. But now that we have guests, it has become a gala day.' She asked us in. On one wall there hung a hotchpotch of portraits of Marx, Engels, Lenin, Stalin and Mao Zedong, photos on the life of Zhou Enlai, as well as posters, certificates of merit, banners given as prizes, etc. Another wall was festooned with a number of strange-looking papercuts which aroused my curiosity. I asked what these were, but no-one would give me an answer — they just smiled. Finally the mistress of the house told me that they were in fact magic talismans made by a sorceror after chanting some incantations. They were said to bring good fortune to the wooden house and all who dwelt in it.

The Ge: Batik and Silver 'Armour'

We continued to Longjie, a stockade where people of the Ge tribe, usually considered a branch of the Miao, live in a compact community. There are around 50,000 of them in Guizhou.

I knew beforehand that Guizhou is famous for its batik

cloth, but I had not yet seen anybody actually wearing clothes made from it. Here at last I came face to face with a girl in a dress and hat of blue-and-white batik... then a second... and a third...

One of the homes I visited contained a plank of wood on which was spread a length of undyed cloth. I watched the batik-making process. Beeswax is heated, then the liquid wax is applied with special metal spoons and other tools in a series of dots, lines and shapes where the design is intended to be left natural-coloured. Once the wax has dried and hardened, the entire length of fabric is dipped in indigo dye as many times as necessary to produce the desired intensity of colour. Some experts have evolved a method of waxing additional areas during subsequent dye stages so that the pattern eventually appears in different shades of blue. The cloth length is set to dry. Finally, the beeswax is removed with hot water and saved for later re-use.

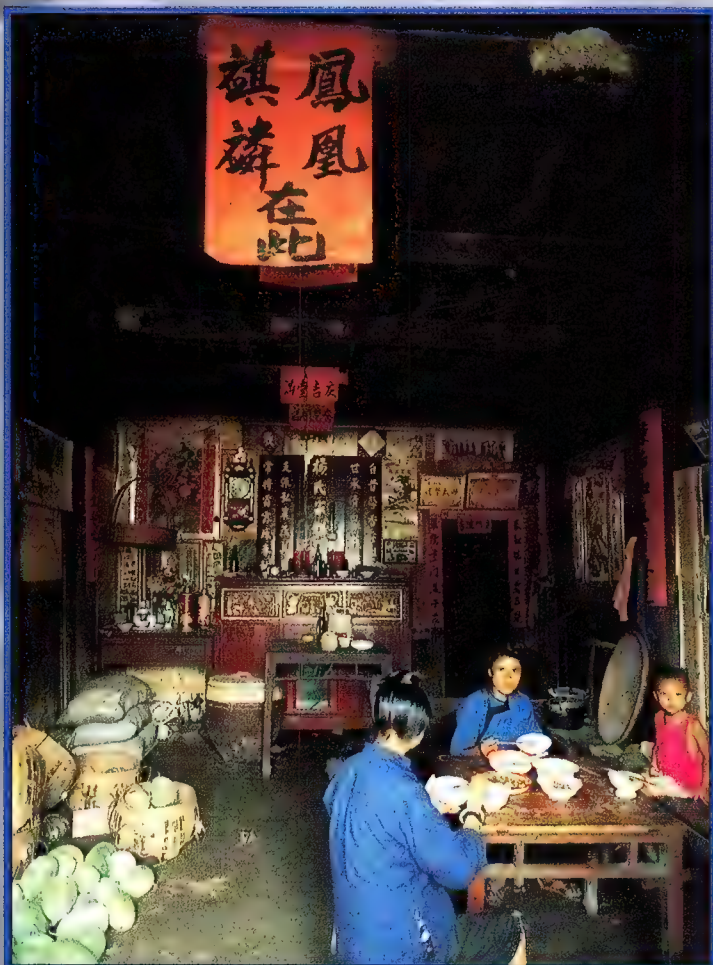
Traditional designs feature flowers, insects and birds, while the batik of the neighbouring Bouyei people tends to concentrate more on flowers arranged in rows, geometric motifs, whorls and spirals. Apparently, many of the patterns are chosen for their effect as talismans, to ward off evil in everyday life.

The Ge girls of the village, though charming, looked rather martial in their gala costume which consists of a jacket trimmed at collar and cuffs, a finely pleated batik skirt, puttees, a long apron covered by a short one, a wide





Elegance and harmony — Dong girls in everyday attire (1, by Zeng Xianyang) and their village with its graceful architecture (3). The drum tower, marked by eaves paintings (2), offers a shady spot for villagers (4). A Dong house bears the cryptic message 'Phoenix and unicorn are here' (5). Richly embroidered carrier with hat to match (6)!



5



6

flowery sash, plus heavy silver bracelets and breastplate, and a beaded hat complete with bright-red tasselling and fringe. Legend has it that the forebears of the Ge, then living in northern China, were conscripted into the army of Huangdi, the mythical Yellow Emperor, who bestowed special armour on them in recognition of their service. The dress we see today is said to be a modification of this. The silver ornaments of Ge girls, referred to as their 'armour', include pendants shaped like thirteen types of weapon, including swords, spears, arrows and halberds.

As to the origin of the tasselled hat: that too is legendary. Long, long ago — it is said — a Ge man, he too a palace guard, saved the life of a king who gave him his crown as a reward to be worn exclusively by the men of his tribe. However, during a later war of resistance against invasion the Ge women proved even more valiant than their menfolk. After the victory, the men decided their women should wear the crown. The original crown went missing, but a hat in a similar shape has been passed down through the generations ever since. . . . One peculiar twist to the story is that, on marriage, a Ge woman loses the right to wear the red tasselling and just retains the underlying batik hat.

Shade-Giving Drum Towers

Next we set out southeast towards Rongjiang and Congjiang. These areas are inhabited by the Dong

minority, a people whose customs are quite different from those of the Miao.

I dropped in on a local family. They offered me slices of the delicious Rongjiang watermelon. Having taken my leave, I returned to the street where I was confronted by a woman carrying a child on her back. This ultra-common sight in China was unusual in that the baby carrier was lavishly embroidered in a style with a relief effect known as *diexiu* or 'piled-up embroidery'. The baby's petal-like hat too was most sumptuous, its brim trimmed with semi-precious stones which gave the child the air of a little prince.

Next stop was Congjiang, where the famous Dong architecture has left its mark. Traditionally, Dong settlements are built by the side of a stream with a hill at the back. Village houses are two to three storeys high and are built entirely of wood, with the exception of the tiled roof. No nails or screws are used; construction is on the mortise and tenon principle. These aesthetically pleasing structures are overshadowed by more elaborate masterpieces: the covered bridge known as the 'wind-and-weather' bridge and the drum tower, which may be anything from five storeys high (the number of storeys is always odd). The stockade of Gaoqian boasts a drum tower fifteen storeys high. In a large settlement containing a number of clans, each clan will be clustered around its own drum tower.



Details of the Dong female dress: apron (1, by Zeng Xianyang) and bodice (2), the latter's position controlled by a heavy silver ornament (4). Nuo performers (3) and lusheng-players in action near a Dong wind-and-weather bridge (5, by Wang Mengxiang).

These too are exclusively of wood. The lower part forms a square hall, while the upper storeys taper gradually as they rise, like a pagoda. The body of the tower is supported by just four main pillars — each a thick, tall China fir. Again, the maze of pillars and beams inside is held together solely by mortises and tenons. Some of these drum towers are very old — the Zengchong Drum Tower in Congjiang, for example, was built in 1672 in the early Qing dynasty.

Such a tower originally housed a huge oxhide drum, the purpose being to call the villagers to arms against attack or collect them together in emergencies. Later it became a place where the village elders settled disputes and ruled on matters of common interest... the 'nerve centre' of the community. Nowadays, although they tend to have lost their drums, drum towers are still places where people gather to have meetings, hold discussions, sing, dance, read... or just rest in the shade.

Dong Artistry

No visit to a drum tower would be complete without hearing the famed local antiphonal singing. So one night, after the evening meal, we assembled at the drum tower. Dim figures of ten men and ten women could be seen sitting on opposite sides of the hall. At a word from an elderly villager they started singing, first the women, then the men. I sat quietly in the dark, caressed by cool breezes, spellbound by their harmonies.

The Dong have no written language. Nowadays they use Mandarin in writing, although they speak their own language of the Zhuang-Dong branch. They too are an ancient people with a long oral history which they pass on through songs, dances and legends, the men teaching their sons, the women their daughters.

Besides singing, on New Year's Day or at other festive times the Dong like to play the *lusheng* (a bamboo wind instrument popular with many minority peoples) and dance on the space in front of the drum tower. I was sorry to miss this spectacle, but my visit fell at the wrong time of year.

In keeping with the general harmony of the Dong environment, their clothing is simple yet elegant. The slippers worn by Dong women are similar to those of the Japanese and — interestingly enough — their everyday wear seems to have something of modern Japanese design about it too. The costume includes a skimpy bodice, the degree of décolleté of which is controlled by a heavy silver ornament hanging down the back.

Then there is the Dong skirt. This really took my fancy, what with its elaborate pleats and exquisite embroidery around the waist and on the apron strings. I found this so tempting I asked a Dong woman if she would be prepared to sell me her skirt. She agreed and I left Guizhou with a finely made skirt, the work of several months, as my most precious souvenir of this trip. ☐

Translated by Ren Jiazheng



◇ GUIZHOU SPECIAL ◇

Miao Embroidery: Reflections of Life and Legend

PHOTOS BY ZENG
XIANYANG
ARTICLE BY TIAN CUI





The embroidery of the Miao is considered one of the most outstanding art forms of Guizhou Province. It is marked by its bold designs in vibrant and harmonious colours as well as by the way in which it incorporates elements of the Miao cultural heritage.

According to historical sources, the Miao were already installed in eastern Guizhou by the Spring and Autumn and Warring States Periods (770-221 BC.). At some early stage they learned how to adorn their clothing with embroidery. It has been suggested that this development might have been due to their lack of a written language and that they recorded historical happenings and tales from the past in their embroidery as well as in song.

Miao needlewomen work with cotton and silk thread using plain, crêpe and plait embroidery, often built up to give a relief effect. Bands of embroidery are made to adorn aprons, sleeves, yokes, shoulders, the front of a tunic or the hem of a skirt. In the past both men's and women's clothes were embellished in this way.

The most common motifs are animals. The ancestor of the Miao, Jiangyang, and Leigong (the Thunder God) had ten brothers — the dragon, the elephant, the buffalo, the tiger, the snake, the centipede and four others. They were all hatched from eggs laid by Mother Butterfly, who had metamorphosed from a maple tree. Jiangyang and Leigong later quarrelled, but the other brothers sided with Jiangyang and aided him to subdue the Thunder God. In addition, the dragon helped Jiangyang obtain gold and silver by setting up a giant ladder and two other brothers, the cock and the dog, woke up the sun so that the crops would grow.... These popular legends show traces of an ancient totemism, and it is only natural that Miao designs are based on these auspicious animals.

The Miao endow animals with human values and virtues and portray them accordingly. For instance, they draw an analogy between the elephant and the pillar which supports a house; for them the elephant is a symbol of unswerving determination. They regard the buffalo as a beast of great strength, capable of enduring almost any hardship, while the dog, monkey, cat and mouse are clever and agile, and the deer and rabbit docile.

Miao embroidery is also noted for the fantastic shapes it can assume. The crest and tail of a bird may turn into a mass of flowers in bloom, while a human may sprout wings. A dragon may become a fish, a human being a dragon.... To show several aspects of a creature at once, needlewomen may embroider both eyes on the same side of the head. To em-



phasize the head of a dragon, they shorten its body. For reasons of symmetry, a head may have two bodies or a body two heads. All this is the result of the Miao boldness of concept, added to a rich imagination and freedom of expression, but it also has something to do with an underlying notion of the mutability of all nature; an animal can metamorphose in to another as easily as it can into a human being or some form of plant life.

Even seemingly abstract motifs may tell a story to the initiated. A piece of sleeve embroidery shown here is divided into two sections. The upper reminds us of how Mother Butterfly laid twelve eggs which were incubated by the mythical *jiyu* bird for twelve years. The lower section tells of the origin of the Miao dragon boat festival: an elderly Miao named Guya had a son who was devoured by an evil dragon living in the River Qingshui. To avenge the death of his son, Guya fought the monster for four years until he finally succeeded in burning it to death.

The dragon appears in many different guises in Guizhou. For the Miao people of the southeast, there is an affinity between the dragon and the buffalo. The dragon controls the rain and the buffalo ploughs the fields, both being indispensable for a good harvest, so it is not unusual to find a dragon depicted with

horns. But in Shidong the dragon is shown with the body of a snake or fish. Apparently, a geomancer once selected a plot of land for an elderly man's tomb, telling him that if he were buried there, he would become a dragon. When the old man died, his children buried him as they had been told. But, unfortunately, in their eagerness



to see if the geomancer had been telling the truth, they dug the body up too soon. Although the old man's head had indeed turned into that of a dragon, his body was still at the intermediate snake stage!

In the past, the Miao people lived by fishing and hunting. Even today, certain Miao in southeastern Guizhou depend on hunting to

earn their livelihood. So embroidery motifs often feature heroic figures of bygone days riding dragons or tigers as well as present-day hunters on more mundane horses and donkeys. But other elements of the Miao lifestyle are also represented. In an elaborate embroidery piece intended to adorn a sleeve, we see several houses, each occupied by a couple. The one in the middle is typical, with humans above, animals below.

The most popular of the human motifs is Wu Yaoxi, a real-life figure who was born in Shidong. This heroine joined the Miao insurrection (1855-1872) against the Qing dynasty and became a famous general. All the rebels eventually paid with their lives, but their heroic deeds are known far and wide in Miao areas and have passed into legend. A typical embroidery motif is Wu Yaoxi, umbrella in hand, being chased by the enemy. At the critical moment, she opens her umbrella and simply flies away. Her depiction as a winged woman may stem from the belief that she was originally a duck, but it may also be connected with the Mother Butterfly legend. One marvellous design shown here has Wu's soldiers playing cards on an elephant's back — a rich amalgam of colour, fantasy and humour which gives us an insight into the sheer originality of mind of the Miao woman who produced it.

Translated by Yu Zai Xin



Complexities of Male Headgear

PHOTOS BY ZENG XIANYANG
TEXT BY JIAN SHENG







2



1

The Miao and Yao peoples have lived in Guizhou Province for generations. One of their most striking characteristics for an outsider is the bewildering number of variations in their headgear, both for men and women. Each variation is in fact the 'signature' of a particular clan or tribal grouping, and the individual is not at liberty to change the style according to his personal taste.

The Miao in particular consciously use details like this, which they still pass down zealously from generation to generation as part of their traditions, as a means of identification. As descendants of a mountain people, originally hunters and gatherers, but who also practised slash-and-burn cultivation necessitating transfer to a new site every five or ten years, identification was needed so that they could tell more easily who was related to whom, and who belonged to which clan. In addition, their communities were widely dispersed, leading to the



3



4



formation of local idiosyncracies with variations even from village to village.

To complicate the picture still further, many of the more fancy forms of headgear are reserved solely for ceremonial or special purposes.

There are many Yao people living in Liping County bordering on the Guangxi Zhuang Autonomous Region. Their ancestors are said to have been generals and heroes and, to commemorate their feats, all the men wear a special hat at festivals (previous page, left). Like the helmet of a fighting man of ancient times, the hat bears dozens of pointed studs to symbolize the intrepid warrior spirit. It is topped with a silver ornament in the shape of a pennant, intended to show invincibility and pride in victory.

This young Miao from a village in another part of the province is visiting Hezhang County in western Guizhou (previous page, right). His hair style has a hint of the feminine about it. With his neat bang, his hair drawn back, coiled into a bun and fastened with a comb, he reminds one of pictures of Japanese warriors of the past ... another reason why some Japanese think they might be descended from tribes of southwestern China such as the Miao and Yao.

The festive head-dress of the Miao men of Danzhai in southeastern Guizhou is simple and shows little variation (2). It seems to be more traditional than styles seen elsewhere. The Miao here simply stitch multiple lines of silvery trimming to their dark hats to give something of the effect of a turban. The hat is crowned with a ruffle of finely embroidered fabric in contrasting colours, adding a touch of elegance.

This is a very popular hair style among Miao men in the Congjiang area (1). The head is shaven except for a few locks on the crown



which are left long but twisted and fastened into a bun on top, rather like Taoists do, leaving a strand of hair to dangle. Local people believe this style might have something to do with the Manchu nobles' habit of shaving the head, a practice which spread during the Qing dynasty (1644-1911). But this style would not be considered complete without twisting a cotton scarf and coiling it around the head ... an ultra-simple adornment which brings male vigour in to sharp focus.

Like those of other places, the Miao of Nayong and Shuicheng in the western areas of Guizhou love hunting. Hunters are highly respected, and a hunter is often seen with a feather, a trophy of his catch, stuck in his hat.



5

It is said that the more feathers he displays, the greater the respect paid him and the greater the attention he receives from the girls. This ceremonial 'crown' of pheasant feathers (3) is worn at the time of the Lusheng Festival (the *lusheng* being the woodwind instrument made up of several lengths of bamboo much favoured by minority peoples such as the Miao, Dong, Shui and Gelao).

The typical hair style of the Xiaohua (literally, 'Small Flower') Miao of northwestern Guizhou is a rare sight now. The schoolboys shown here (4) wear their hair in a plait interlaced with many red threads, the ends of which are left to trail on both sides of the head. At



first sight, the red threads seem to be growing from the scalp along with the hair.

Miao men of Jianhe in southeastern Guizhou wind a thirteen-metre band of black cloth around their head in a shape of a flat disk (5). Fringed ends dangle from the middle of the

hat and from the crown. At a glance one might take this for a ready-made hat instead of a variety of turban. It requires a steady eye and a deft and practised hand to wind one of these correctly. 

Translated by Yu Zai Xin





◇ GUIZHOU SPECIAL ◇

The Guizhou Skirt Story

PHOTOS & ARTICLE BY
ZENG XIANYANG



The batik skirts of the Bouyei (1, by Wang Miao) and a 'One Hundred Pleat Skirt' for gala wear (2).

norm) ... and what skirts! There is an enormous diversity of style, not just between the various minority peoples, but also within each ethnic group, depending on the geographical location. And skirts are just one of many fascinating sartorial details worthy of study.



1

Guizhou is a multi-national province. If you visit the rural areas and villages, you will notice that eight or nine girls and women out of every ten you meet in the fields or on the flagstoned paths wear skirts (unlike most of China, where betrousered women are the

Common to all the minority nationalities of Guizhou is the way in which extra emphasis is paid to the garb of the unmarried girls, especially at festival times. The reason is of course related to the age-old mating game. A girl's skill with the needle and the resultant

charm of her appearance (and evidence of her industriousness) traditionally play an important role in attracting a husband. Much time and effort is expended on the making of these beautiful garments, every stitch of which is historically and culturally significant.

Bouyei Batiks

At Pingtang in the south of Guizhou, young girls of the Bouyei nationality usually wear short black and green pleated skirts with a white border, fastened with a linen wrap at the waist. Older girls and women from well-to-do families prefer ankle-length pleated skirts in a variety of subtle blue-and-white batik motifs (the Bouyei are famous for their exquisite batik work). Bands of embroidery decorate their blouses, collars, sashes and skirts. As they sway along in these graceful skirts they look like umbrellas unfurling, a charming spectacle.

At festivals and other happy occasions, Bouyei girls dress themselves up in colourful gala costume, including a skirt with a great number of pleats. Hence its name — 'One Hundred Pleat Skirt'. Such a skirt requires at least fifteen metres of cloth to make and may in fact have well over five hundred pleats, if anybody were to bother to sit down and count them!

Short and Sassy

In the vicinity of Leishan County, girls of the



2

Miao people wear a multiple-layered apron which reaches down over their knees. However, from behind you get a much less sedate impression. The apron hides a bouffant nest of mini-skirts — worn four to five at a time and even more on special occasions — which are only twenty centimetres long. From this garment this particular branch of Miao derive their name of 'Short-Skirted Miao'. However, the girls usually wrap their lower legs round with an embroidered band, giving an effect something like leggings, to preserve their modesty.

The beautiful 'satiny' effect of the local woven cloth from which they make their clothes is achieved by repeatedly dyeing and beating or calendering the cloth before it is used.

Pleating Procedures

Womenfolk spend countless days making their pleated skirts by hand; machine-pleating is unheard of in the countryside. In some areas the method is to place the starched skirt length, still wet, over a wooden barrel or a bamboo basket, and position the pleats carefully. The pleats are not sewn in place. Linen threads are bound round the barrel, fixing the pleats, then the skirt is re-starched. When the skirt is quite dry, the linen bindings are removed, and the skirt is ready to wear.

Pleated skirts produced by this method are

not usually washed, as the unsewn pleats would not survive the washing process. In any case, as these skirts are basically for gala wear and worn only a few times a year, there is no need to wash them. It is said that, to protect their precious skirts, girls would rather stay on their



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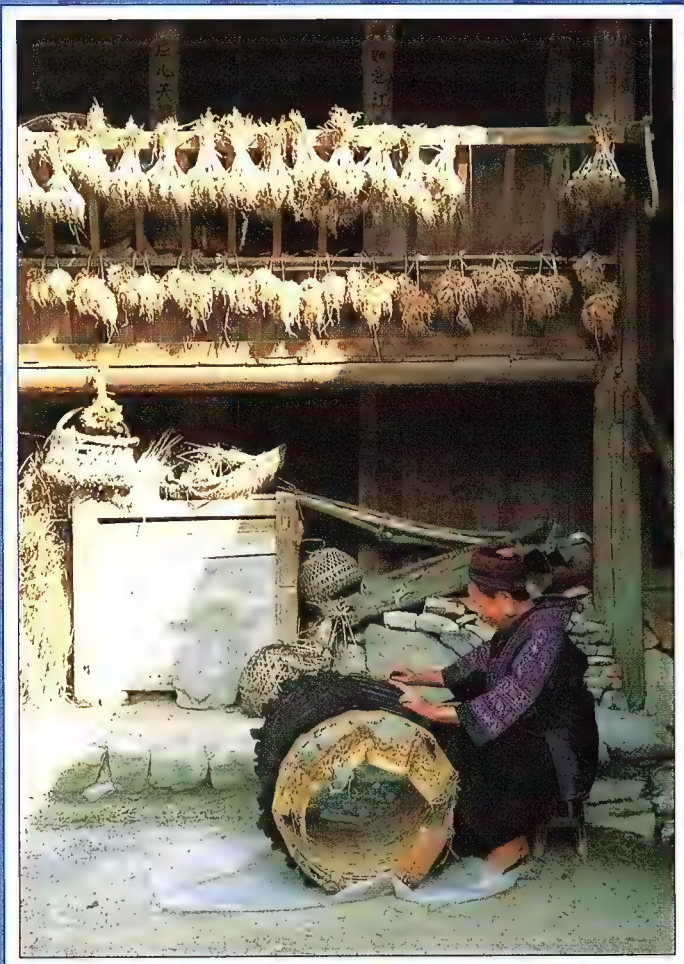
feet all day rather than risk crushing their careful handiwork. When not in use, the skirts are rolled up, carefully wrapped, then hung in a safe place until the next festival, when they will again make a fine showing for their owner.

The method used in Huangping County in

Minority costumes are a common sight in southeastern Guizhou (1, by He Peiquan): pleated aprons for a 'dropped-waist' look (2); Short-Skirted Miao from Leishan County (4). Producing 'instant' pleats (3), and making pleats over a bamboo basket (5, by Wang Miao).

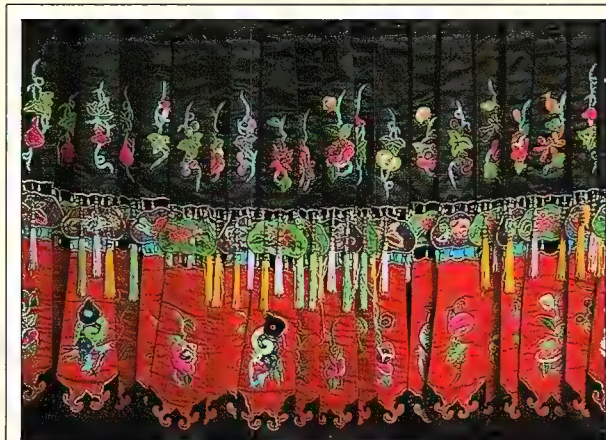


4



5

called 'instant' skirts. They always keep a ready-embroidered piece of fabric, more than ten metres long, to hand. When a festival approaches, they pleat the skirt around their body and fasten the pleats in place with a cloth belt. Then they go out and join in the fun without the need for lengthy preparations. When the



southeastern Guizhou is rather different. The girls there hang the skirt length from a bamboo pole while they stitch the pleats firmly in place, then embroider the skirt. It takes them nearly a year to produce a pleated skirt like this. In northwestern Guizhou the girls use so-

happy gathering is over, they simply untie the belt and the skirt reverts to being a length of cloth, easy to store into the bargain.

Thirty Layers and More

Miao and Bouyei girls not only wear heavi-

ly pleated skirts, they wear dozens of skirts on top of one another. The motto in southeastern Guizhou is 'The more skirts, the more beautiful'.

During the festival known as 'Dancing on the Flower-Covered Slope' (held in the spring when flowers are in bloom), Miao girls wear a skirt boasting thirty to forty layers. The skirt, made of local cloth, may weigh more than twenty kilos, and the girl can only walk with the assistance of two or three people. However, even if the day is very hot, she would rather suffer heat stroke than dispense with any of the layers.

At the festival you might see girls wearing dozens of layers of skirts. When they perform a folk dance, the skirts spread like a peacock displaying its tail feathers. The number of layers is said to be an indication of the girl's diligence with the needle as well as her family's wealth. Involving many processes — weaving, sewing and embroidery — these elaborate skirts are masterpieces in both colour and style ... and one of the key points for which young men look when choosing their spouse.

Since the festival venue may be a long way from their villages, girls could not walk all that distance wearing these weighty skirts. This puts them in a dilemma, since if they do not appear at the festival in their gala skirts, they will lose face. For the sake of their daughter's happiness, many a parent willingly takes on the job of lugging a great mound of these skirts a dozen



kilometres or more so that the skirts will be there, ready to be put on, when the young beauty arrives at the scene of the festival.

In western Guizhou, in Zhi jin and the vicinity, people regard multi-layered, multi-pleated skirts as part of their heirloom. When a woman moves to a new home, the indispensable things she takes with her are a *wok* (the Chinese cooking pan) and her skirts.

Symbols of National Identity

It is an interesting fact that skirts reveal the traditions, customs and history of the national minorities concerned. For instance, some elderly women of the Miao in Weining County in the far west of the province assert that the blue wave-like patterns on their skirt borders represent the River Yangtse, while the red embroidered borders symbolize the Huanghe (Yellow River), areas in which their ancestors are said to have once lived and flourished. In Longchang in Zhi jin County, the skirts of married women are decorated with dark trimming, those of unmarried women with light trimming so that men know at a glance where they may legitimately direct their affections.

The finishing touch to the traditional gala garb of Miao girls along the River Xijiang is provided by an overskirt consisting of individual panels of silk and satin decorated with rich embroidery and colourful tassels. This, known as

the 'flying skirt', can be dated back to the Qing dynasty (1644-1911). As the wearer walks, the loose panels and tassels jiggle in a graceful dance of their own. In the areas of Liping, Rongjiang, Congjiang, Danzhai and Sandu, Miao girls wear gala overskirts made up of many embroidered pendants embellished with beads



3

and white feathers. This decorative garment may be one of the reasons why the Miao compare their womenfolk to peacocks and phoenixes.

The 'flying skirt' from the River Xijiang area (1, by Wang Miao, and 5, by Li Zhengxiu) and its feather-trimmed equivalent from the southeastern counties (3). A Miao mother (4) will go to great trouble to ensure that her daughter is the belle of the festival (2).

Translated by Gu Weizhou



4



5

The Bouyei Funeral

The Bouyei people, over two million of whom live in Guizhou, mainly in the Qiannan Bouyei and Miao Autonomous Prefecture and in the neighbouring Bouyei Autonomous Counties, used to believe in gods and demons and traditionally had an ancestor-worshipping cult. During a recent trip to Guizhou I stayed with Bouyei friends for a while and became very interested in their customs, especially their funeral rites.

In Pingtang County in the south of the province I found this genre painting depicting the funerary and sacrificial rituals of the Bouyei. Executed on cloth, the large painting seems complicated, but is actually arranged in strict order. It follows a funeral procession to display the unique Bouyei legends and beliefs.

The narrative sequence is quite unusual: one should start at the bottom right, moving along each horizontal row from right to left, and end in the upper left corner.

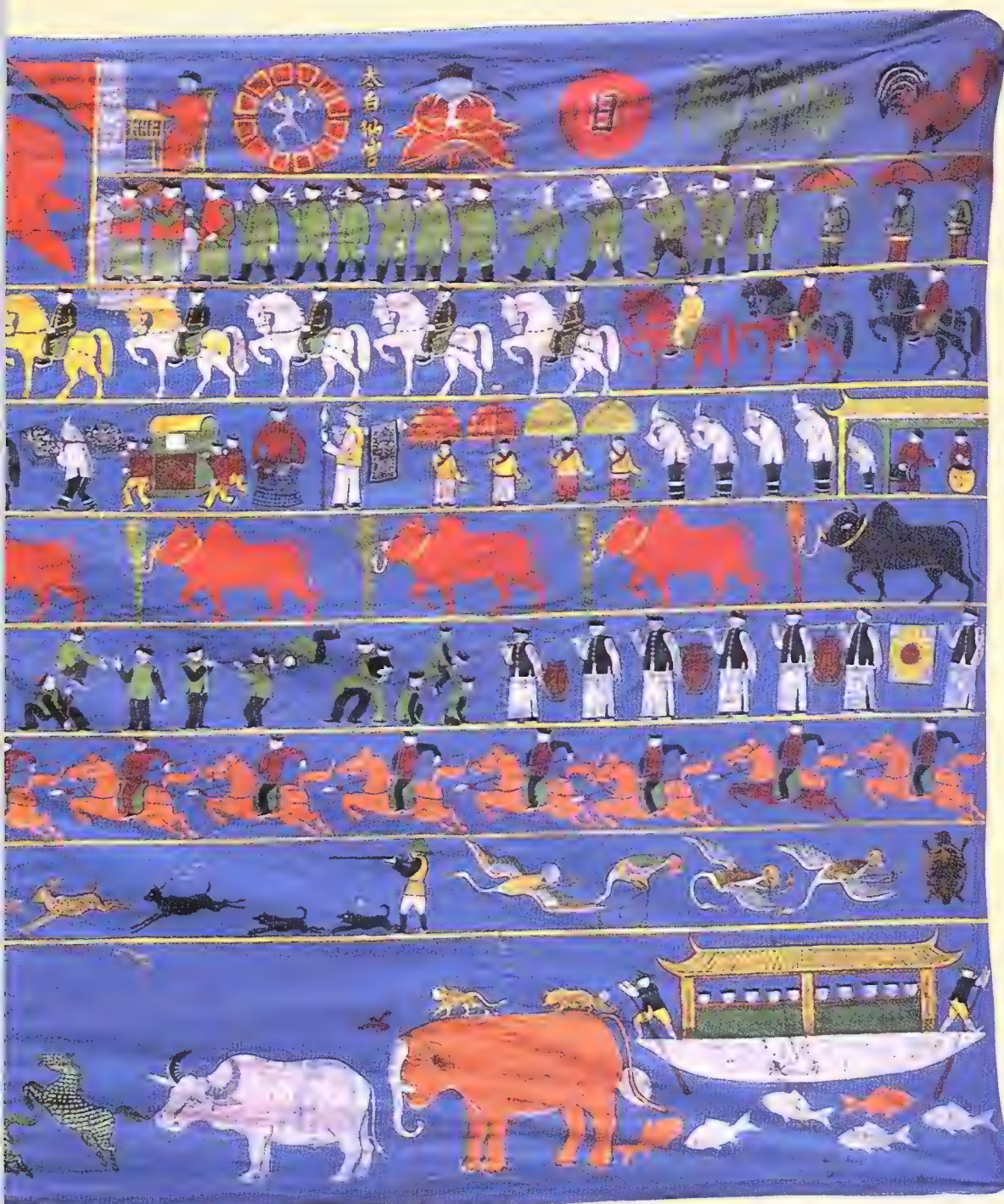
The story told here is that of an old Bouyei man who has just died. His children place him in a boat which, accompanied by fish and animals and guided by a dragon, glides smoothly across the sea to a land where Bouyei horsemen take the deceased under their protection, ready to fight if necessary. The birds and beasts are tame, since the Bouyei are all-powerful in this land.

To demonstrate the in-



- A Genre Painting

PHOTOS BY HE PEIQIAN
TEXT BY HUA HE



telligence, ability, courage and diligence of the Bouyei, members of the procession perform dances and acrobatics all along their way; this to arouse the admiration of the other nationalities.

The Bouyei consider that they owe the growth of their power to their deities and their ancestors. The old man who has died is now an ancestor in their eyes and is going in state to visit the Jade Emperor in Heaven. In the procession therefore we can see a guard of honour gaily piping and drumming — a striking contrast to the old man's white-clad children in mourning.

Magnificent oxen intended as a sacrifice to the ancestor occupy the central ground. When the procession arrives at the Heavenly Bridge it is attacked by wild demons, but the guards soon banish them back to the abyss. The procession continues, passing the willow tree which points the way to Heaven, until it reaches the Heavenly Palace. The roosters on both sides lead the deceased to a happy reunion with his ancestors in Heaven. Now the living and the dead gather round the Jade Emperor and pray together for prosperity, many progeny, a bumper harvest and peace on earth.

This painting is rendered with such imagination and in such a carefree spirit that it makes one forget the customary barriers between life and death, joy and sorrow.



Translated by K.T.

With its large number of nationalities, Guizhou Province can offer a wealth of festive occasions. The following lists just a few of the most popular, the expression of rich and varied cultural traditions.

◇ GUIZHOU SPECIAL ◇

A Festival Selection

● Duan Festival — September-November; 8-10th lunar month

The Shui people's equivalent of the Han Spring Festival, this major event is celebrated at different times in the various Shui localities in the south of the province. It is held mainly to offer sacrifices to the ancestors and to celebrate a good harvest. Special fish dishes are offered to ancestors, while a meat banquet is put on for guests later. Playing *lusheng*, beating bronze drums, horse-racing, singing and dancing are popular activities.

● Bouyei Opera — February; first lunar month

Performances of traditional masked *nuo* opera take place during the period of the Spring Festival in most Bouyei communities. Whatever the theme of the opera, which is acted and sung by villagers, the underlying intention is to drive away evil spirits and ensure a good harvest.

● Maoshashu Singing Festival — April; third lunar month

This festival of the Bouyei of southwestern Guizhou commemorates a pair of young lovers who gave their lives for their people. Most of the songs are love songs, and this provides another golden opportunity for the young to indulge in courtship.

● Horse-Racing Festival — 8 June 1989; 5/5

This is a special treat for the Yi people of Weining County. Horses and riders flock to a large grassy space at Yancang. The first rider across the finishing line gets a halter, saddle and horseshoes, and the value of his horse rises immediately. In the evening, people gather round bonfires to listen to stories and give young ones a chance to flirt.

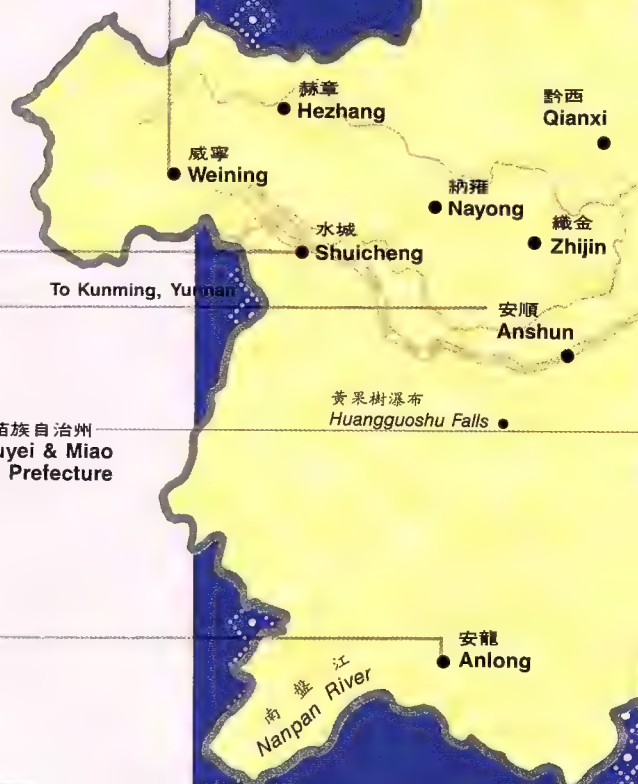
● Ganhuachang — 8 June 1989; 5/5

Literally 'go to the flowery ground', a festival of the Miao of Weining County in western Guizhou. Dressed in their gala best, they flock to the festival site for traditional activities: hemp-twisting, a crossbow contest, *lusheng*-playing and antiphonal singing. Young men play tunes on leaves to beguile their sweethearts.

● Tiaohuapo — 20 March 1989; 13/2

Over ten thousand people in colourful attire gather at Tujiao for this joyful festival of the Miao of Nankai in Shuicheng County. *Lusheng*-players cluster around an old singer by the 'flower tree', a decorated pole erected at the centre of the festival grounds, and the dance begins. Girls present favoured suitors with an item of their clothing as a token of love at dusk.

黔南布依族苗族自治州
Qiannan Bouyei & Miao
Autonomous Prefecture



● **Siyueba — 12 May 1989; 8/4**

A grand festival of the Miao which is easiest to see in Guiyang, the provincial capital. Held around the fountain in the city centre, it commemorates local Miao heroes of the past — Gelubo, Zudelong and Yanu — who are all buried near the fountain. There is much singing, dancing and jollification by the 30,000 or so participants.

● **Dragon Boat Festival — 27-30**

June 1989; 24-27/5

This major festival of the Miao people takes place along the River Qingshui, drawing tens of thousands of spectators. The festival has a different origin than the equivalent Han festival, but forty-man dragon boat races, singing and dancing are the main activities. Ceremonies are held to honour the dragon, after which the boats are rowed along the river, calling at villages to bestow blessings and receive offerings in return.

● **Sanyuesan (Double Third) —**

8 April 1989; 3/3

A Dong spring-sowing festival, celebrated in the village of Baojing in Zhenyuan County, which also features elaborate courtship ceremonies such as 'offering a fish-creel' and 'asking for a basket'. This is a time for feasting and drinking in general, and terminates with gifts of pigs' intestines, tails or heads to speed guests on their way.

● **Sisters' Festival — 20 April**

1989; 15/3

A courting festival of the Miao which welcomes the advent of the spring. Glutinous rice is cooked and dyed red, black, green and yellow with wild flowers and berries gathered in the hills by unmarried girls. They then wrap the rice in a kerchief together with articles symbolizing acceptance or rejection to give to their suitors. There is dancing and singing to the accompaniment of the *lusheng* (bamboo wind instrument) and drums.

● **Chixin Festival — August; usually seventh lunar month**

Meaning 'eating new food crops', this is a harvest festival for the Miao of southeastern Guizhou. Freshly gathered ears of grain are hung around the house. Special dishes are cooked using the new rice and there is much singing and dancing as well as bull-fights, bird shows and horse-racing.

● **Lusheng Festival — 12 August-14 September 1989; 12/7-15/8**

One of countless *lusheng* festivals held in Guizhou, this particular one takes place every two years in the area of Congjiang and Liping. The last day is the high point at Luoxiang, where more than one thousand *lusheng*-players gather with instruments of all shapes and sizes. After a welcoming ceremony for the guests, it is time for the exciting competition.

● **Caigetang (Singing and Dancing) — 7 February 1989; 2/1**

A Dong festival which may last for one to five days, involving a singing contest as well as dancing and *lusheng* music in front of the local temple. Later the villagers take their instruments and play their way around neighbouring settlements to spread good cheer.





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A Journey Through Time: Luoyang's Museum of Ancient Tombs



PHOTOS & ARTICLE BY WANG YUEJIN

About ten kilometres north of the city of Luoyang in northern Henan Province rise the Beimang Hills, stretching over a distance of around two hundred kilometres. This range has provided the last resting place for countless emperors, generals, nobles and dignitaries over the centuries.

According to the historical records, Luoyang was one of China's great political, economic and cultural centres from the Eastern Zhou (770-221 B.C.) onwards, serving as the capital of, in all, nine dynasties. It was natural that the great personalities of those times should choose the nearby hills as a tomb site. Not only do they overlook the city, their slopes are gentle and they have thick soil deposits.

New Tourist Attraction

Over the past thirty years archaeologists have excavated more than 10,000 tombs in the hills, recovering hundreds of thousands of relics and artefacts in the process. In order to conserve these and to allow the

The Museum of Ancient Tombs (2) will eventually hold sixty tombs. The 'door' illusion in Tomb No. 2 of the Northern Song is strengthened by the painted girl (1). Details of the fresco from Tomb No. 1 of the Western Han (3, 4).





public a chance to visualize aspects of the past, the local authorities constructed the Luoyang Museum of Ancient Tombs on top of Mount Beimang (the major peak in the range). Since its recent opening the museum has proved a further tourist draw for Luoyang, which is primarily famous as the site of the Longmen Caves (see CHINA TOURISM No. 87).

The museum complex covers 29,000 square metres and is laid out on two levels. At ground level there is a group of buildings in a style imitative of the Han dynasty (206 B.C.-A.D. 220) with Han-style black roof-tiles. The major exhibits, however, the tombs themselves, are underground. This lower exhibition area, eight to nine metres below the surface, is set out like a gigantic chessboard. A large hall marks each of the four corners which are linked by corridors one hundred metres long and three metres wide, forming galleries. On either side are the tombs, which have been brought here from their original location and reconstructed exactly as they were *in situ* with the utmost care and attention to detail.

At present, the museum contains twenty-two tombs dating from the Western and Eastern Han dynasties, the Kingdom of Wei, and the Jin, Tang and Song dynasties. The museum will eventually house sixty tombs.

To help the visitor gain a systematic understanding of how burial practices evolved over the course of time, the four large halls contain exhibitions on tombs of primitive and slave-owning societies of ancient China as well as funerary rituals and related implements and tools of later dynastic periods.



Tombs of the Han Dynasties

The exhibition hall in the first zone is named the Hall of the Western and Eastern Han Dynasties. Tomb No. 1 in this group dates from the Western Han (206 B.C.-A.D. 24). It is noted for a wall painting — a mural — entitled 'Fighting the Ghosts', which shows the preparations for a burial. Before burying a corpse, the Han people believed that they first had to drive evil spirits from the tomb, as otherwise the soul would not be able to rise to Heaven. A group of young boys, disguised as monsters, ran about in the tomb to expel all demons and ghosts which might be lurking there.

The walls of the next tomb are also covered with frescoes. This is the tomb of a nobleman of the middle or late Western Han known as the Bu Qianqiu Tomb after the inscription on a small copper seal found during the course of the original excavations. The main tomb chamber is built of hollow bricks; it is 1.86 metres high, 4.6 metres deep (east to west), and 2.1 metres wide (north to south). Opposite the entrance there is a work which is simple yet striking in its relief effect. It portrays the nobleman rising into the sky together with the mythical beasts which guard his tomb — the vermillion bird (associated with the south), the white tiger (associated with the west), and others.

Brick decoration from the Bu Qianqiu Tomb (2), caisson ceiling from the Xin tomb (1), and the vault of Tomb No. 2 (3). Detail of the excellently preserved fresco from the general's tomb of the Eastern Han (4).



3



4



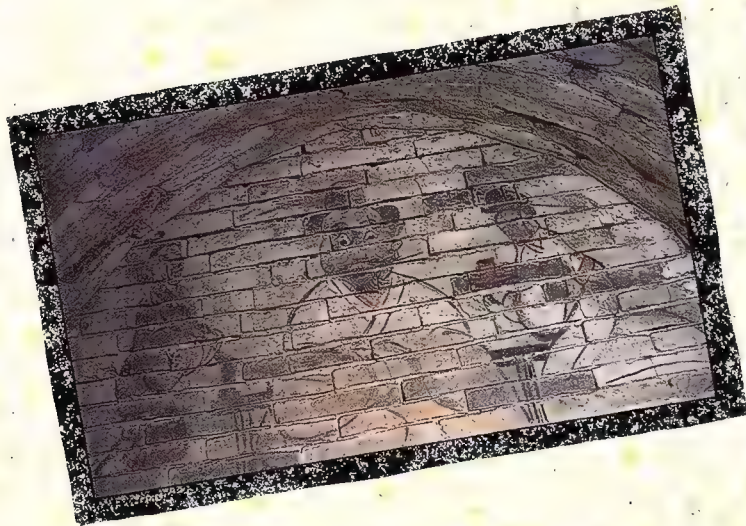
Tomb No. 3 in this group, built during the Eastern Han dynasty (25-220) of large polished bricks, belonged to a general. The main chamber is decorated with a mural which shows him setting off at the head of over a hundred chariots drawn by spirited, prancing steeds. Despite its almost two thousand years of existence, the vivid painting is still in good condition.

The next tomb dates from the so-called Xin dynasty, that period from the year 8 to 23 between the Western and Eastern Han dynasties when the regent Wang Mang proclaimed himself emperor. The occupant of this tomb was the governor of a prefecture who, like many of his contemporaries, obviously venerated the natural forces of the heavens. The caisson ceiling is covered with clouds, the sun, the moon and stars in a manner which seems to point to an astronomical connection.

Timeless Scenes

Like any other form of architecture, tombs reflect changes in style. Tomb No. 13, for example, dating from Wei of the Three Kingdoms Period (220-265), is quite different from those of the preceding Han dynasties. Its walls are made of small bricks and coated with a layer of clay and fine lime. It has an air of austere strength. Apparently, at that confused and difficult period, people did not go in for ostentation.

The most fascinating element in this tomb is a scene engraved on a sarcophagus. Two houses are shown, one of them on fire, while people scurry around with water in jars, presumably to combat the flames. In the other house we see a coffin and a woman bending over



it, crying her heart out. We do not know what tragedy lies behind this, but the situation revealed is immediately understandable, the emotions timeless.

Tomb No. 18 dates from the Northern Song (960-1127). Its entrance has an air of solid magnificence typical of the Song. On entering the tomb you are faced with a mural — badly weathered — of a couple taking a drink together, surrounded by their servants. On the table, despite the deterioration of the wall surface, we can still make out several dishes of pastries and peach-shaped cakes signifying longevity. Experts have concluded that husband and wife, both buried in this tomb, lived to a ripe old age.

The other Song tombs also have impressive decorated entrances and gateways. This particular obsession or emphasis is illustrated in Tomb No. 2 in this group, again from the Northern Song, and remarkable for its murals. One of the walls of the tomb incorporates a false door, on one of the leaves of which a young girl — perhaps a maid-servant — is painted. It is as though she were quietly pushing the door open a crack to peer round it and take one last look at the world outside. Her eyes meet ours across the centuries....

Translated by Ursula Young

Entrance to Tomb No. 18 (3), where the Song tomb occupants, man and wife, are shown drinking happily (1). Mural from the Eastern Han (2). A Tang tomb yielded these painted terracotta figures (4). Rubbing of an evocative engraving from the Three Kingdoms Period (5).



Submerged in the Charm of Spring

PHOTOS BY WANG MIAO
ARTICLE BY TIAN CUI

For those who admire the gentle landscapes of Jiangnan, the area south of the River Yangtse in eastern China, Zhejiang Province is not to be missed. Among its major attractions is the great river which cuts across the province from west to east.

This river changes its name several times over its course. Tributaries rising in the hills of western Zhejiang first form the Qujiang, which becomes the River Fuchun at Lanxi. Then, just upstream of Hangzhou, the provincial capital, at the point where the river is at its widest, it becomes the Qiantang for the final run out into Hangzhou Bay. The largest of its tributaries, the River Xin'an, rises in the Huangshan Mountains, the famous beauty spot in neighbouring Anhui Province, and boasts some exceptional scenery.

It was springtime and nature was in full bloom when I undertook a trip upstream along the rivers Fuchun and Xin'an as far as Qiandao (Thousand Island) Lake.

Azaleas Everywhere

The road west from Hangzhou remains within view of the river, whether you are right beside it, emerald waters just a stone's throw away, or whether the road takes to higher ground. Green is the dominant colour in this landscape. Hills carpeted with a thick growth of trees and plants stretch away out of sight in every direction, their colour changing visibly under the influence of sunshine, rain or mist.

Two hours flew by. As I approached the county town of Tonglu, the tender green of young paddy alternated with the golden yellow of flowering rape. Violet wistaria vied with the rich pinks of the azaleas beside the road, on the hills and along the river banks in the wild burst of colour which marks spring in these parts.

Suddenly the spell was broken — it began to drizzle. Mist rose above the river, shrouding the banks. But the rain was no deterrent to the people who were gathering wild azaleas in armfuls and taking them back to town on their bicycles, umbrella in one hand, steering with the other. Motorized sightseers were also busy picking flowers to decorate the front of their cars.

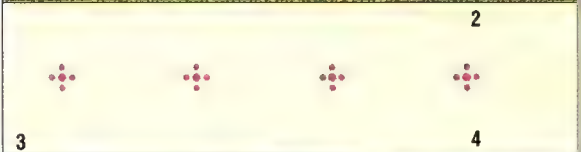
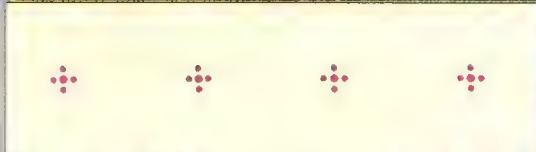
Underground Secrets

Tonglu is a typical small town in this land of water. Boats crowd the river at this point, and the streets are lined with whitewashed houses with black-tiled, curved roofs. The older houses are easy to identify because their walls are blackened by age, while the newest stand out glistening white. Many of

The gentle scenery of Jiangnan (2, 4) is mirrored in the grace of the dwellings (3) and the soft mists swirling above the River Xin'an near the dam (1, by Zhu Weiping).



1



清洁卫生 人人有责 一九八〇年建造



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them have pots of flowers and shrubs displayed at their windows.

The town itself is much quieter than its quayside. It is actually quite an important river port where lots of barges take on and offload goods. There are also many fishing boats, small junks and motorized craft moored near the quay. Many of the smaller boats, with their typical awnings, are both worksite and permanent home for fishermen and their families.

I noticed several women squatting washing vegetables in an expanse of water which seemed neither well nor pond. The topsoil is cleared to take advantage of the abundant water resources lying just below the surface. The water renews itself constantly and thus remains fresh and clear. The town's residents dig such 'waterholes' near their homes for convenience, using them for multiple domestic jobs. The ducks also love them. The water seemed so clear I was tempted to drink it, but the housewives warned me not to, as it had already passed through many villages upstream. Drinking water is drawn from special sources.

I climbed the hill behind the town for a panoramic view. Not far beyond the houses stretched square paddy fields, currently empty and waterlogged. Spring is a busy time for farmers. In quick succession they need to plough, sow, transplant seedlings....

The Qililong Gorges

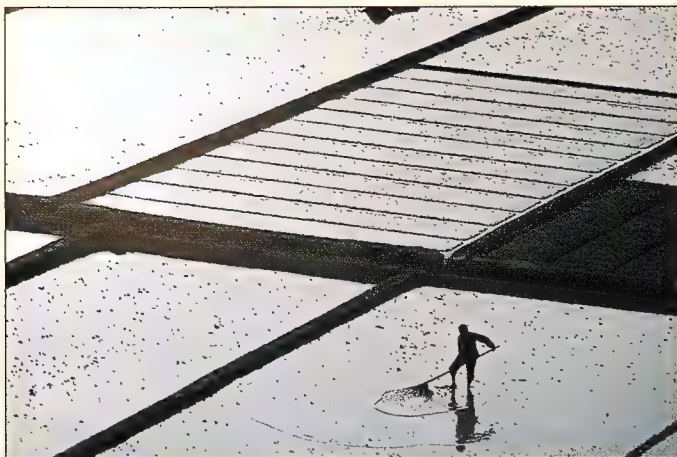
Upstream from Tonglu the River Fuchun suddenly narrows and runs a winding course for over twenty kilometres. This part is known as the Three Small Gorges to distinguish it from the famous Three Gorges of the Yangtse in Sichuan and Hubei. The best way to appreciate this section of the river is to take a boat to Meicheng.

I rented a small motor boat with a canvas awning. The scenery was truly most impressive. The boat pushed against the swirling current of the Fuchun. Before long I spotted two grotesque rocks, seventy metres high, half-way up Fuchun Hill on one side of the river. These are known as the East and West Terraces, and each of them is topped by a pavilion. Nearby I also noticed the Yan Ziling Fishing Terrace; this is the place where Yan Guang of the Eastern Han dynasty (25-220) used to go fishing after quitting his official post to live in seclusion on Fuchun Hill. To revere Yan and to commemorate his lofty sentiments — his disinterest in pursuing fame and fortune — his descendants built a temple here.

One of Tonglu's convenient 'waterholes' (1). The fickle weather (2) means you have to be prepared for mist and damp (3, by Li Li). Spring manifests itself: bedding is put out to air (4), farmers get to work in the paddy fields (5, by Li Li) and boat-dwellers rouse themselves (6, by Zhao Dapeng).



4



5



6



1



2

Once we were past the fishing terrace the river gradually narrowed. Dark-grey rocks and cliffs towered overhead with the occasional plant growing here and there in some welcoming crevice. The river twists so much that you are continually surprised by the vista that awaits you around every bend. However, since the dam on the Fuchun was erected downstream, this is now a much more relaxed trip.

The boat was the property of the married couple who operated it. While the husband saw to the engine, his wife steered. I learned much about the life of local fishing people from her. She explained that there were nine big fishing families in the region. She herself was a Qian.

Her father had taught her to fish from an early age, and she had been married off at fourteen. A boat had been her home for the last fifty years. Time and her harsh life — more or less continuous exposure to sun, wind and rain — had taken their toll so that she looked years older than she really was. However, her version of the reason for this was rather out of the ordinary. She said: 'We mainly fish at night as it is easier to make a big catch when the river is quiet. It's the moonlight that has added years to my face!'

While the wife joked and chatted, her husband remained taciturn. From time to time he would splash river water over the engine to cool it. We arrived at Meicheng in time to spend the night there.

An Old Town

Spring mornings in Meicheng are opaque and white, thick fog cocooning the town as it awakens. Gradually, though, the pink and white of the plum and pear blossoms becomes visible, their delicate scents perfuming the banks of the Fuchun. The farmers here are famous for their orchards.

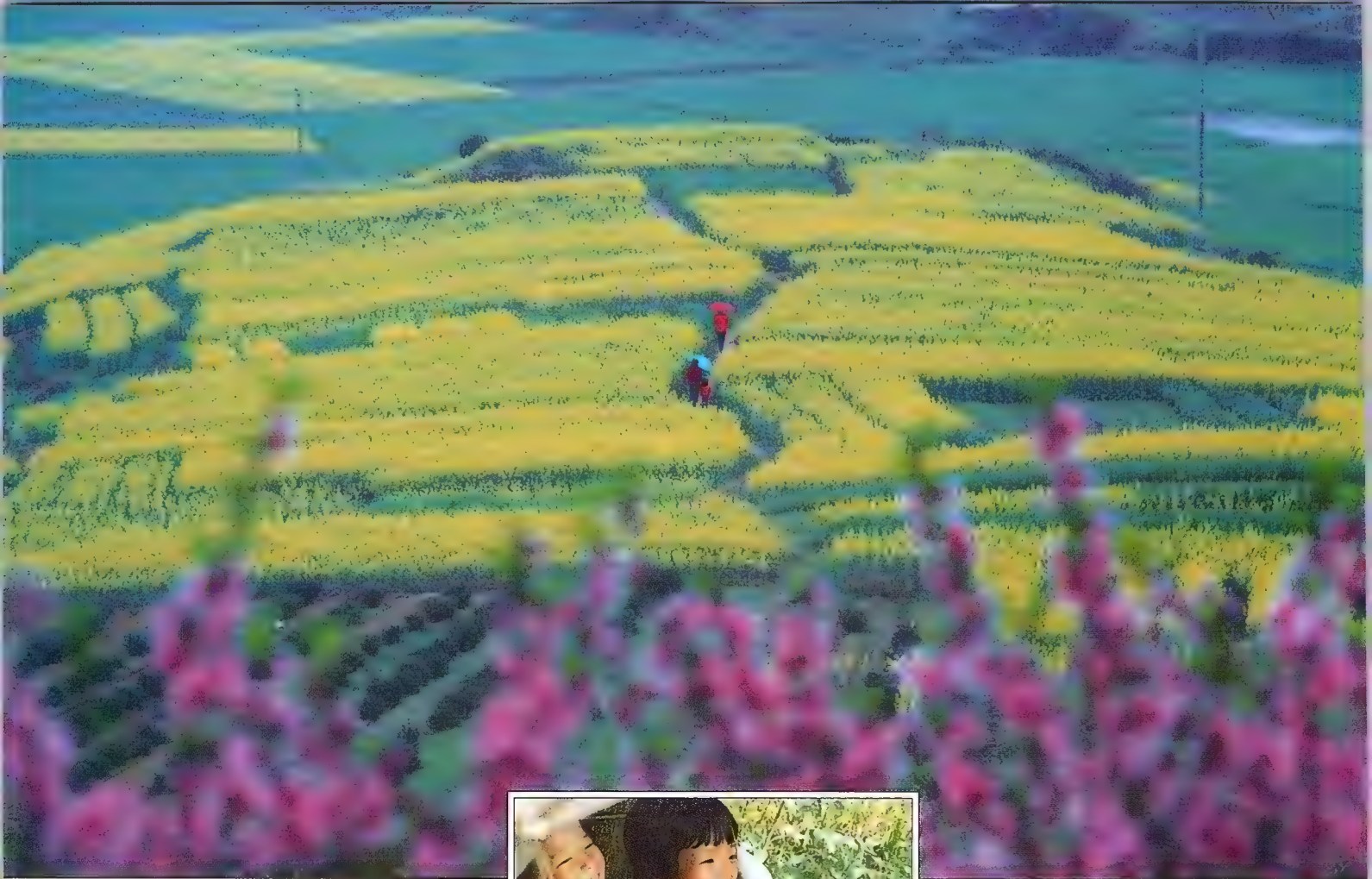
Though Meicheng is only small, it is of great age. It dates back to 225 during the Three Kingdoms Period. Under the Ming (1368-1644) the town was given an encircling wall with five gateways. You can see the old grey battlements from quite some distance away.

As noon approached, the fog dispersed and the weather brightened. The townspeople told me that this was normal in the spring: foggy mornings, sunny afternoons. All the women immediately rushed to collect their household quilts, blankets and mattresses and spread them on the pebbly river bank to air — a common sight in China.

Children ran around happily all over the place, usually with what seem to be their favourite playmates, young puppies — a sure sign of spring! Spring is also the time

Traditional architecture in Jiande (5). An idyllic spot to dry the nets (2) in an area of orchards (3). Other local activities include growing tea (1) and keeping bees (4) (1, 2 and 4 by Li Li).





to harvest bamboo shoots. Farmers leave at dawn to dig for bamboo shoots on the slopes and do not return, burdened with heavy loads, until late. The children love to help, although some of the shoots may be as big round as a child's arm. Apparently, digging for bamboo shoots is not as easy as it might sound. You have to know how to choose growths which are at just the right stage of maturity. Once a shoot has pushed its way up above the ground, it soon becomes 'woody' and much too tough to please the gourmet.

Wandering Beekeepers

Meicheng is located at the confluence of two large rivers, the Fuchun and the Xin'an. I headed up the Xin'an in the general direction of Jiande. Charming country scenes flashed by outside the car windows: whitewashed walls of village houses emerging from behind flowering pear and peach trees; paddy fields flanked by yellow rape; undulating slopes covered with the deep green of tea bushes....

In fact, with its abundant rainfall, high humidity and sloping terrain, Jiande County is an ideal area for tea cultivation. There are tea plantations everywhere.

Approaching the county town I saw wooden beehives piled by the roadside. A fellow-traveller told me that there are masses of wild flowers in the area, so many families have taken up beekeeping. To get the best honey, the beekeepers have to move their hives from place to place to where the wild flowers grow most luxuriantly. They sometimes even sleep beside their hives.

In Jiande I also ran into a city-based touring Shaoxing opera troupe. Although they had to perform under rudimentary conditions, the actors seemed no less conscientious than usual as regards costumes and movements.

Towards Lake Qiandao

The upper waters of the Xin'an are blocked southeast of Chun'an by a dam built in 1960 in association with the construction of the Xin'anjiang Hydro-electric Power Station. This dam created a vast reservoir, flooding an area of 575 square kilometres in two counties. The waters of the lake thus formed (Qiandao) are dotted with around 400 islands, and you can count over 1,000 when the water level is low. Although the creation of the lake meant that more than 300,000 people lost their homes and had to be resettled, it has become a beauty spot and draws tourists.

When we reached the dam over the Xin'an, the river surface was hidden from view under a metre-thick bank of fog. Only the tops of boats on the river were visible. A few roofs of a nearby hamlet rose above the swirling tendrils. This phenomenon occurs when the colder waters of the lake, which is over one hundred metres deep, meet the warm air at the base of the dam. I was told that the fog may extend more

than twenty kilometres downstream from the dam in the spring months.

The conditions are ideal for fish-farming here. Fish breeders use square, box-like netting constructions submerged in the water. As the water temperature is relatively low, they have introduced several fish species from Heilongjiang Province in China's far northeast which, I was told, have a much firmer texture and tastier flesh than those of the south.

Skirting the dam, we passed through into Lake Qiandao. Its waters, on which floated countless hundreds of islands large and small, stretched out like a calm blue sea. Truly a sight to behold!

Translated by Ursula Yeung

Riverside scenes: a patchwork of colour (1, by Li Li), children at play (2), fish farms (3), collecting bamboo shoots (4). A touring opera troupe is a welcome diversion (5, by Wang Lijian).



4

5



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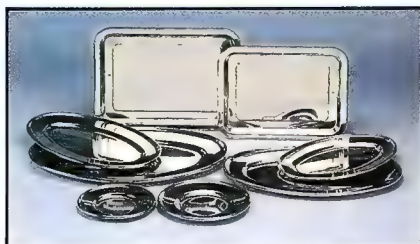


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A vibrant, hand-drawn style map of China, outlined in a thick red border. The map is filled with various cultural and historical icons. At the top, a banner with the text "WELCOME TO CHINA" in a stylized font arches across the sky. The map features several key landmarks and figures: the Great Wall of China winding across the top; the Terracotta Army figures in the center; the Potala Palace in the upper left; the Great Buddha of Leshan in the lower right; a Giant Panda in the center; the Great Canal in the lower left; and various traditional Chinese architecture, including pagodas and temples. The map also includes depictions of traditional Chinese clothing, a horse, a deer, and a variety of plants and animals. The overall style is colorful and illustrative, capturing the essence of Chinese culture and history.



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Behind the window panes, the snow fell in thick flakes. The bleak terraced hills disappeared under an ever deeper covering of white; here and there a few tufts of yellowed grass emerged. Solitary trees bared their branches to the wintry air. There were few passers-by. It was deadly quiet, as though the very sound waves were frozen.

I had arrived the previous evening in this village on the outskirts of Lanzhou, capital of Gansu Province, in northwestern China. This was the first day of the Spring Festival (Lunar New Year), which generally falls in February by the Gregorian calendar. Everything seemed to lie smothered under this grey sky heavy with snow. It was bitterly cold, but I kept myself warm on the *kang* (heated brick bed) in the farmer's house where I was staying.

My host explained that the villagers rarely leave their homes on New Year's Day. Only on the second day of the festival would they go out to visit relatives and friends and exchange greetings.

The Spring Festival is the major Chinese festival. It lasts for around a week in most places and is enlivened by a series of activities. This is the time of year when the first signs of spring are already appearing in the south — peach blossom, for example — while, even in the cold north, the farmers have the chance to rest before their agricultural cycle starts all over again. Although traditions vary from region to region, they all have much the same basis.

People used to stay up all night on New Year's Eve and keep the house brightly lit to discourage evil spirits. They would put up new auspicious inscriptions at the entrance to the home and stick up fresh images of the Door Gods. The first morning of the new year was saluted with an explosion of firecrackers. On the second day, after breakfast, people would visit relatives and friends, presenting gifts of cakes and sweets and receiving tea and cigarettes in return. The third day was quieter; no visits were made, the house was swept, and rubbish was piled out in the fields to be burnt — all as a way of

Seeing in the New Year in the Snow

PHOTOS BY WANG JIE
ARTICLE BY HUANG JINYU





3

welcoming the prosperity and happiness which lay ahead. On the fourth day married women returned to their parents' home for a visit, laden with gifts. Gifts were also offered to the gods who came down to inspect the state of the human world.... Many of these traditions live on in China today.

But it was the festivities of the fifth day that had brought me to Lanzhou. This is the day of the grand New Year parade. As the old year draws to its close, the villagers select the most energetic young men from among their number to organize and lead the parade. Everybody in the village chips in, whether with money, by doing some work, or by demonstrating their general support.

On the morning of this fifth day of the new year I abandoned the warmth of the *kang* at the first spluttering of firecrackers, the first sounds of gongs and drums. The parade had already formed. It had stopped snowing but an icy wind was blowing, slashing at my face and penetrating my padded clothes. My feet felt the cold worst of all! But everybody was bubbling with excitement and I followed their boisterous passage through the village.

In China, fireworks and firecrackers are an indispensable part of any celebration, especially the Spring Festival. In ancient times lengths of bamboo were heated until they exploded. Later, gunpowder was introduced. Later still, paper tubes replaced the bamboo. These too are intended to banish evil, exorcize demons and add a note of festive gaiety.

The village women were all muffled up in bright red or pink padded cotton jackets, and everybody's cheeks were glowing with



A group of wusheng (Beijing opera generals) watch the advance of the parade (1) which features tierulzi (2) and stilt-walking (3).

the cold. The procession included many entertaining tractor-drawn floats. The people on them were costumed as legendary heroes or characters from popular literature. I noticed Sun Wukong (Monkey) from *Journey to the West*, as well as the Cowherd and the Girl Weaver, who can only meet once a year across a feathery bridge over the heavens (the Milky Way) made by magpies. These two, the Cowherd (the star Altair) and the Girl Weaver (the star Vega), are considered the patron stars of lovers separated by circumstances beyond their control.

Some of the floats also featured *tieruizi*, an acrobatic tradition going back hundreds of years, which is even depicted in murals at the Dunhuang Grottoes further north in Gansu (and is very similar to the *piao se* of Guangdong Province). Two youngsters appeared to be balancing on an open parasol; two others posed on the outstretched palms of a slightly older child. But in fact these seemingly incredible feats are based on illusion. The centrepiece of each float is an iron rod securely fastened to a platform. The rod is hidden by paper flowers, birds, leaves, and all sorts of other decorations, and the children are fixed to a harness on the steel rod. Still, they have to spend most of the day like this in one position — no easy task, especially when the weather is so bitterly cold. But it is an honour to be chosen, and an honour for their families, and they get some extra reward.

As they entered the village the people in the parade milled around, leaving a confusion of footprints in the snow. They went from house to house, wishing every family a year of good fortune and a bountiful harvest. A dozen of the young men caught my eye in particular because of their martial attire and the drums they were carrying. These were cylindrical and at least a metre long; they had red and black dragons on the sides and *bagua* (Eight Trigrams) designs on the top. Following the beat of their leader's baton they drummed and





danced with a sort of inspired frenzy which seemed to infect all the participants.

This drum is none other than the *taipinggu*, the 'peace drum'. Nevertheless, for the people of the Lanzhou area, it once served a less than peaceful purpose ... it was used as a hiding-place for weapons. Apparently, the Lanzhou region was frequently over-run by invaders from the north. Under the pretext that they were going to provide entertainment, local people would enter the enemy camp with their drums, seemingly unarmed. But once they had lulled the enemy's suspicions with a drum dance, they would bring out their weapons and launch a surprise attack, aided by reinforcements who had been waiting outside.

The young drummers of the present time, having cleared the snow off the ground through the relentless pounding of their feet, were now raising clouds of yellow dust with shouts and much laughter.

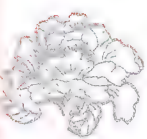
After visiting every household, the performers set out for an open area where they could hold a stilt-dance. In this part of China stilts are particularly long, two or three times the height of a man. Having made up their faces and donned costumes, the performers had to sit on roof-tops or the tops of walls to put on their stilts. Then, standing up, they moved around to the rhythm of the drums and gongs. The icy wind tugged at their robes as though trying to blow them away. The crowd adored all this, and everybody jostled for the best position, even climbing some of the rare trees to see better.

In Lanzhou and other neighbouring areas one can also see *yangko* dances, amusing land-boat races, dragon and lion dances ... all the traditional fun and games passed down through the generations.



Translated by Ursula Young

The 'peace drums' welcome the new year (1) as the parade wends its way (3) to the site of the stilt-dance (2).



Datong — For the Railway Buff



PHOTOS & TEXT BY CHEN ZHANKUI

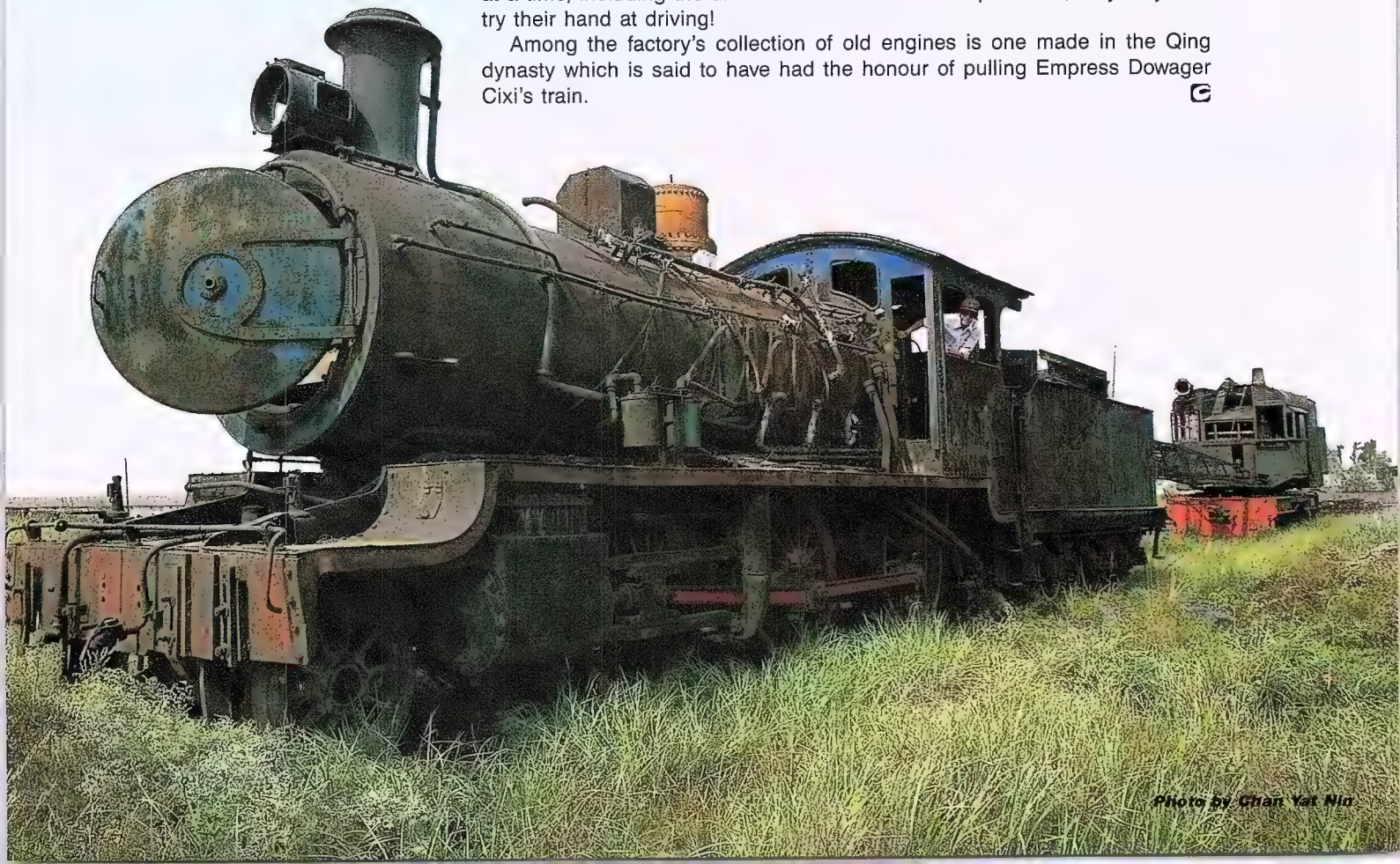
Datong in the far north of Shanxi Province is most famous in touristic terms for its Yungang Grottoes, one of China's three major cave complexes, dating from the time of the Northern Wei (386-534). At the other end of the time scale, the city is said to be the last place on earth where steam locomotives were until recently produced on a large scale.

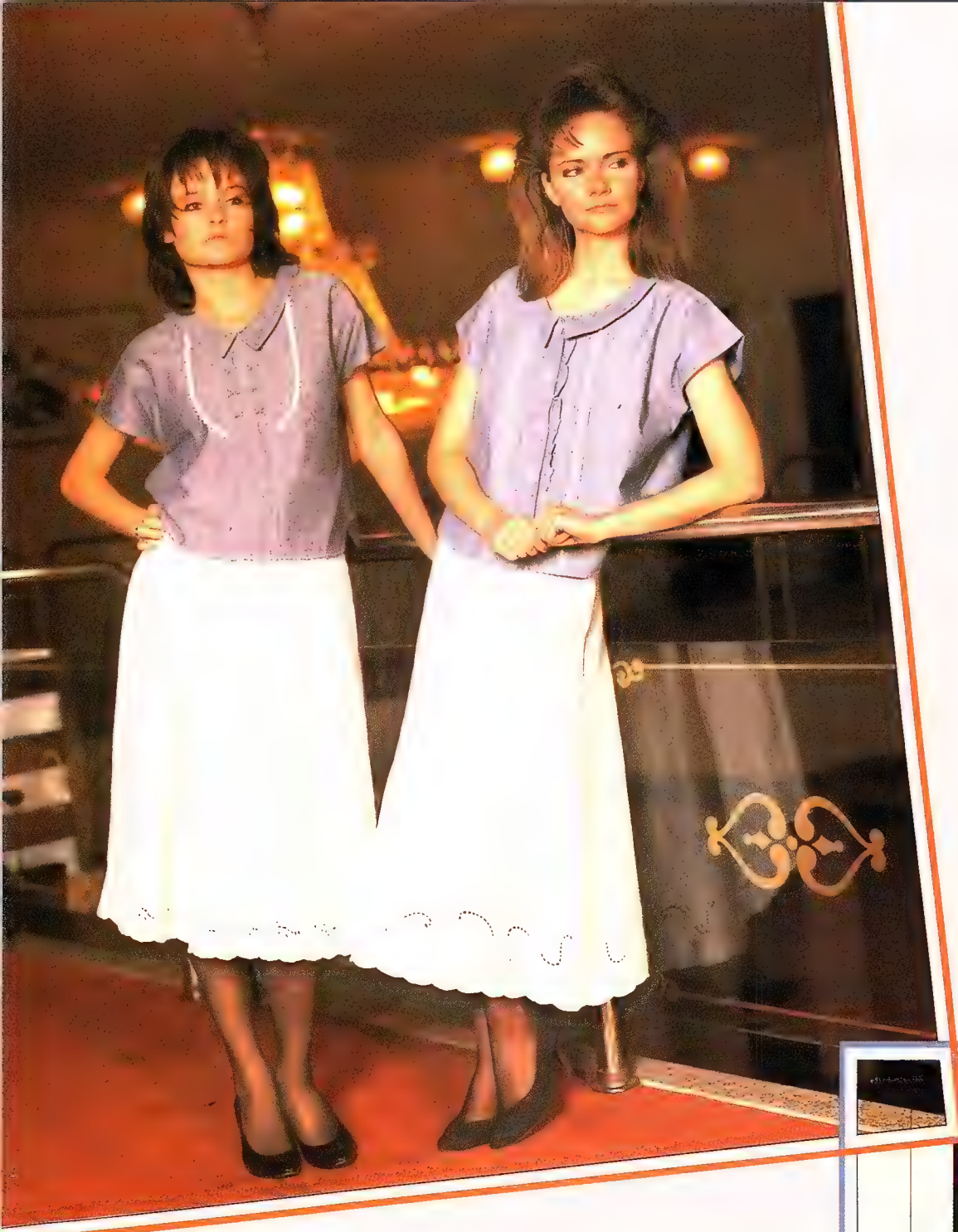
Built in the 1950s, the Datong Steam Locomotive Factory used to manufacture around four hundred steam engines a year. The original factory was destroyed in an earthquake in 1976. In more recent years the output of steam engines from the reconstructed plant had dropped considerably; on 21 December 1988 the plant held a special ceremony to mark the passing of the steam era. No more steam locomotives will be produced, just diesel and electric engines for China's massive railway network.

The factory is situated in Datong's southern suburbs. Railway buffs should note that it is not open to the casual caller. The Datong branch of China International Travel Service (CITS) does however arrange special half-day tours several times a week.

Visitors are given a guided tour, at the end of which they can take a short ride in one of the steam engines; the cabin accommodates about ten people at a time, including the driver. Under the driver's supervision, they may also try their hand at driving!

Among the factory's collection of old engines is one made in the Qing dynasty which is said to have had the honour of pulling Empress Dowager Cixi's train. 





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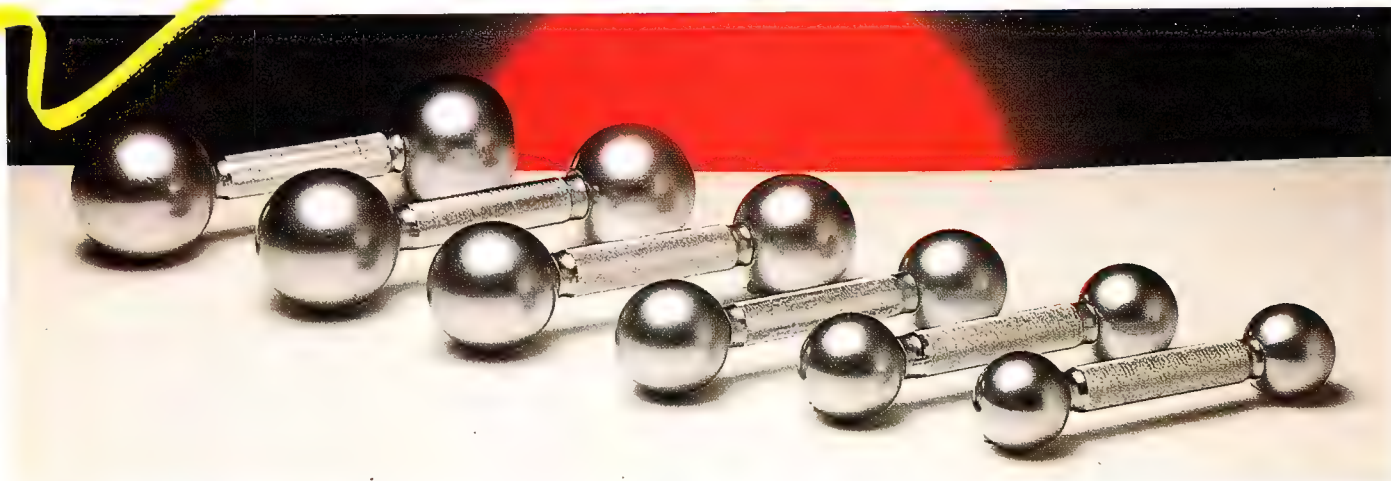
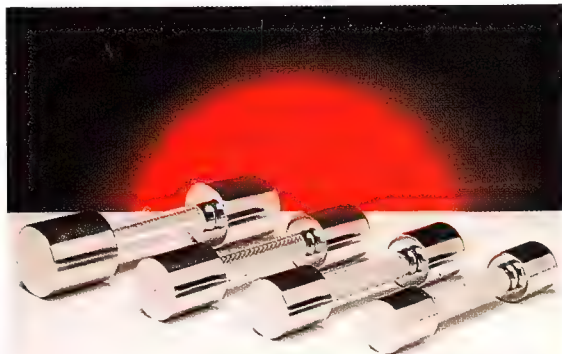
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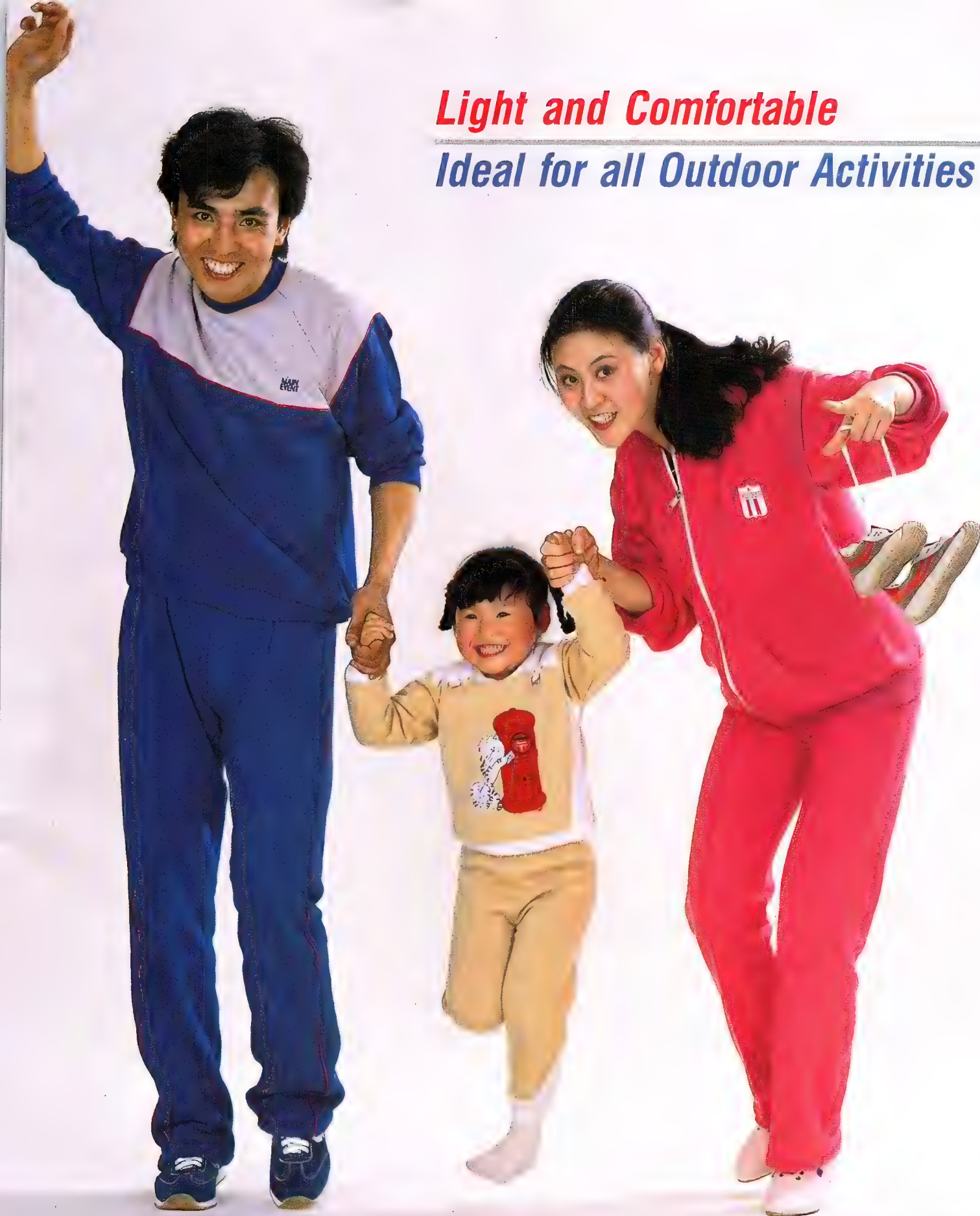
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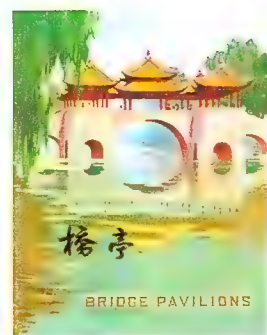
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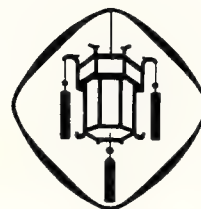


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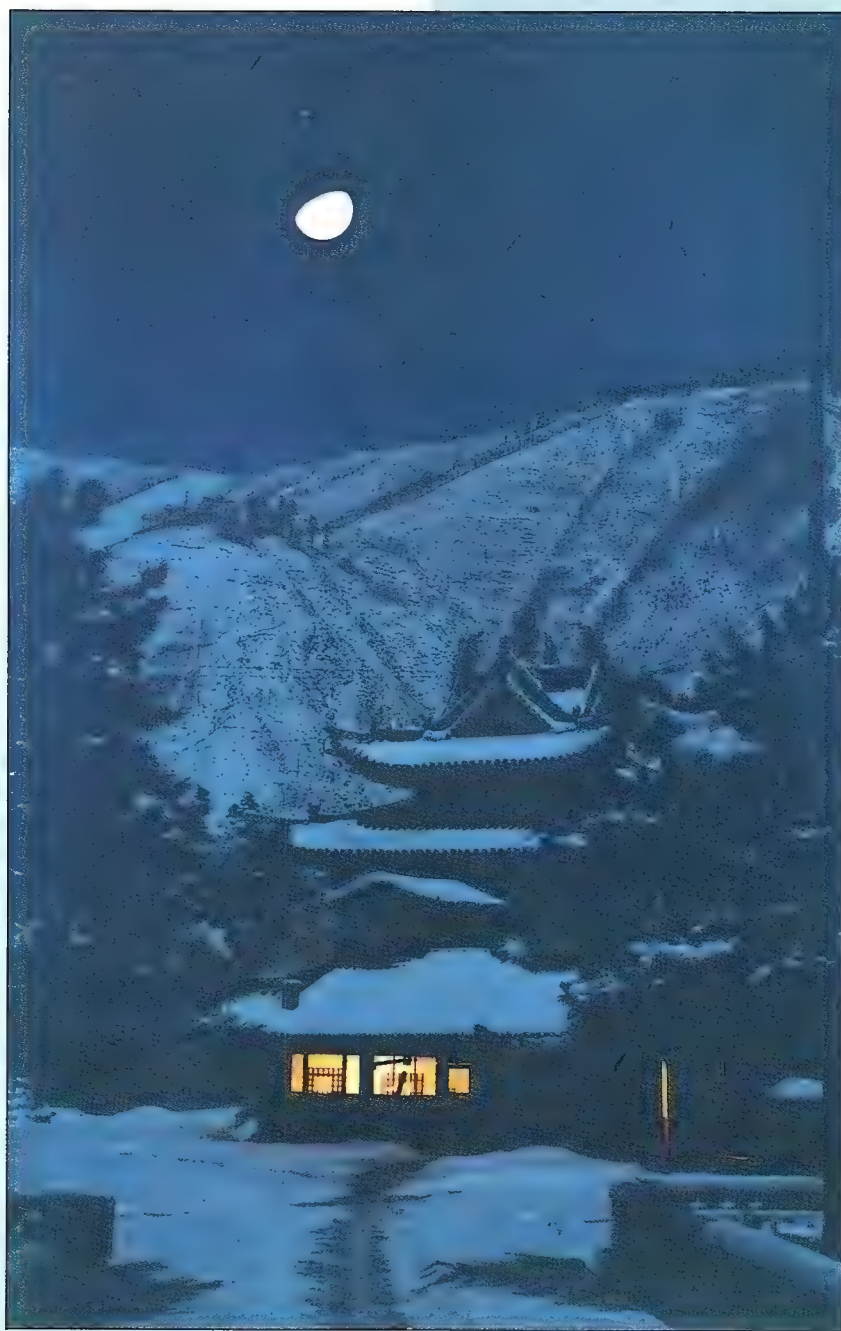
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I N W I N T E R



Enchantment by Moonlight

(by Li Huijin)

Far to the north of Shanxi, bordering on the vast steppes of Inner Mongolia, a scene of romantic mystery is exposed by the silvery rays of the moon. The ancient dwelling which nestles snug under the brow of the hill seems like some apparition from a fairytale, with its secretive windows and elaborate eaves. All the magic of the dead of winter is conveyed here.

R ' S G R I P



Snowfall in Jilin

(by Guan Fenglin)

Snow falling in late spring coats the branches with white, although the new leaves are already on the point of unfurling. The heavy flakes dance, blurring the sky, but melt as soon as they touch the ground, so it is no inconvenience to stroll and enjoy this last flurry of wintry weather.

China's Stamps

As millions of philatelists all over the world can testify, stamp-collecting opens up satisfying insights into a nation such as China's past culture and history, as well as into present-day priorities of society and important events of the day. In recent years, the Chinese postal authorities have made a point of bringing out attractive designs on a superlative range of topics to catch the eye of local and foreign collectors alike.

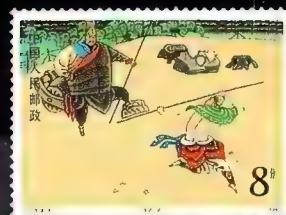
For an overview of the history of China's postage stamps, the first stop for a visitor to Beijing should be the China National Stamp Museum in the China National Philatelic Corporation Building, Hepingmen. Established in 1985, the museum contains a wealth of material on stamps, post marks and so on.

Writing and communications developed early in China. With the development of a centralized state, government-founded courier stations were set up to facilitate the passage of mail and information over great distances, the system reaching its zenith in the Tang dynasty (618-907). But, with the passing of time, the ancient courier network involving river transport, runners and riders declined and was no longer able to cope. In the late nineteenth century during the Qing dynasty China started her modern postal service. The first stamps were issued in 1878 by Emperor Guangxu (reign dates 1875-1909), the same year as China was formally invited to join the Postal Union.

The design of those very first stamps was highly appropriate and symbolic. It featured majestic, sinuous dragons, emblems of imperial power. Known as 'Large Dragon' stamps, they were resurrected in 1988 on a mini-sheet to commemorate the 110th anniversary of China's postage stamps and to mark the Year of the Dragon.

After the Qing dynasty ended in 1911, the Republic continued to issue stamps but, as the situation was complicated in the country, China's postal service was not under unified administration. Only after 1949 were postal matters, including the issue of postage stamps, brought back under the central control of the Ministry of Posts and Telecommunications.

But enough of the background! What about the stamps? The earlier stamps and those issued between 1911 and 1949 are





rare, and are best viewed in specialized collections such as those of the China National Stamp Museum. But more recent issues are readily available through agents, bookstores and stamp specialists.

The range of themes and the design approach are all-embracing. There are stamps in memory of people of the remote past such as the Tang poet Du Fu (712-770) and stamps on major figures of modern history such as Sun Yat-sen (1866-1925), Zhou Enlai (1898-1976), the writer Lu Xun (1881-1936), and many others. Perennial Chinese hobbies and interests such as fancy goldfish, peonies, magnolias, chrysanthemums, etc., are extensively represented. Landscapes and landscape paintings are also always popular. For a period before and during the 'Cultural Revolution', red became one of the dominant colours in stamp design. The preoccupations of those times are also evident in the events chosen for special commemoration.

Themes may be educational (edible mushrooms, rare animals such as the giant panda), modern technological advances may be hailed alongside feats of the past such as the Great Wall, but the stamp designs are always attractive. Some of the most beautiful stamps are those recognizing discoveries in archaeology and the artistic/cultural field. Witness the sets on sculptures of the Liao dynasty (916-1125) from Datong in Shanxi, silk paintings unearthed from a tomb of the Warring States Period (475-221 B.C.) in Changsha, Hunan, or murals from the Mogao Grottoes in Dunhuang, Gansu. The design of many of these latter stamps incorporates calligraphic elements in ancient styles.

Every year sees the appearance of a stamp for that particular year's animal according to the Chinese system — dragon, snake, pig, rooster, etc. And even the regular stamp series are highly instructive for the interested foreigner, depicting typical Chinese landscapes or — since 1986 — examples of traditional domestic architecture, from the yurts of Inner Mongolia through the graceful bamboo houses of the Dai people of Yunnan to the losses cave-dwellings of Shaanxi to the Hakka round houses of Fujian. In such diversity lies the charm of collecting stamps from China.

More fascination comes from the way in which stamps document the rapid changes China is undergoing at present. For example, last year saw the splitting of Hainan Island from Guangdong Province to become a province in its own right, China's twenty-third. And of course there was a set of stamps to commemorate the occasion.

Here is the second of our excerpts from 'The Battle of the Red Cliff', itself an eight-chapter episode in *The Three Kingdoms*, an historical novel of the early Ming attributed to Luo Guan-zhong (ca. 1330-1400).

Based largely on historical fact, the novel takes place against the background of the Three Kingdoms Period (220-280), a time of great confusion and unrest in China as feudal rulers struggled for supremacy on the collapse of the Eastern Han. To recap: the prime minister to the Han court, Cao Cao, has established the Kingdom of Wei in the north. Against him stands Liu Bei, a descendant of the imperial house, ruler of the Kingdom of Shu in the southwest. The triangle is completed by Sun Quan, who has set up the Kingdom of Wu in the southeast and allies himself now with one side, now with the other. At this point of the story Sun Quan is linked in a rather uneasy alliance with Liu Bei.

In the last extract we saw how Cao Cao, taken in by the subtle approach of Ping Tong (who is secretly working for Sun Quan's adviser Zhou Yu), has chained his fleet together. He is convinced that overall victory is within his grasp once he has subdued the Yangtse Valley, and chaining the boats together will make it easier for him to move his million veterans across to the south bank to attack his foes. He dismisses the risk of fire as he says the wind is blowing in the wrong direction at this time of year. Nevertheless, a practice run by certain northerners of his army is soundly trounced by the experienced southerners of Liu Bei's force.

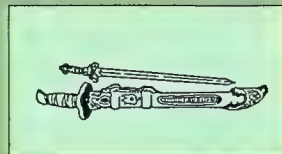
In the intervening chapter Zhuge Liang, Liu Bei's wise and wily adviser, uses his occult powers to conjure up a southeast wind, essential if the allies are to carry out their complex plan to destroy Cao Cao's fleet by fire. While Zhuge Liang fasts and prays on his hastily constructed altar, twenty fire-ships are made ready. Their

prows are studded with large nails which are loaded with reeds or straw soaked in fish oil and topped with inflammables like sulphur and saltpetre. Sun Quan's fleet also moves closer to await developments.

At last Zhuge Liang's magic works, the wind turns to the southeast, and all the cavalry and naval units are deployed in advance of what is to be a surprise attack. General Guan Yu, Liu Bei's sworn brother, who is known for his compassion as well as his valour, signs a solemn pledge that, should he encounter Cao Cao on the battlefield, he will kill him or take him captive despite Cao Cao's past kindnesses to him. If he fails in this, he agrees that he should be punished according to martial law like anybody else.

As the fire-ships reach the opposite bank of the Yangtse aided by yet more trickery, as the wind spreads the conflagration far and wide, a lurid glare lighting up the sky, we take up the story....

The Battle of the Red Cliff



(II)



Chapter 50 of *The Three Kingdoms*

Zhuge Liang's Prediction Comes True at Huarong Guan Yu in His Kindness Releases Cao Cao

After shooting Huang Gai so that he fell into the river, Zhang Liao got Cao Cao ashore and found horses for immediate flight. By then the whole army was in utter confusion. As Han Dang pressed through the smoke and flames to attack Cao Cao's naval camp, his soldiers told him, "A man is clinging to the rudder and shouting your name!" Han Dang listened carefully and heard the cry, "Han Dang! Save me!"

"Why, that is Huang Gai!" he cried and promptly had him pulled aboard.

Huang Gai had broken off the arrow in his shoulder, leaving only the tip embedded in his flesh. Han Dang quickly pulled off his friend's wet clothes, removed the arrow-head with a knife, and tore up a flag to bandage the wound. Then he gave him his own robe and sent him back by another boat to their camp for treatment. Huang Gai was such a good swimmer that although he had fallen in full armour into the river, and the water was bitterly cold, he had escaped drowning.

It was a mighty battle indeed that day at the Red Cliff! The river was a mass of flames, and battle cries reverberated from the banks. The forces of Han Dang and Jiang Qin attacked from the west of the Red Cliff, those of Zhou Tai and Chen Wu from the east. In the centre was the main fleet

led by Zhou Yu, Cheng Pu, Xu Sheng and Ding Feng. The fighters followed up the destruction by fire, and the fire lent its fierceness to the fighters. Spears and arrows took a heavy toll of Cao Cao's men. Countless others were burned to death or drowned in the river.

Leaving the battle on the river, let us turn to the shore. Gan Ning made Cai Zhong lead him through the northern camp, then cut him down from his horse with one sweep of his sword and set fire to the grass. When Lü Meng, some way off, saw the flames in Cao Cao's headquarters, he followed Gan Ning's lead and set fire to a dozen more places. Pan Zhang and Dong Xi did the same elsewhere, raising a great din and thunder of drums all around.

Cao Cao and Zhang Liao with about a hundred horsemen galloped through the burning forest — everywhere was ablaze. Presently Mao Jie, who had rescued Wen Pin, joined them with a dozen more horsemen. Cao Cao ordered them to find a way out, and pointing ahead Zhang Liao said, "There is more open ground in Wulin. Let us go that way!"

As they headed for Wulin, a party of the enemy came after them, calling, "Halt, you traitor!" In the light of the flames, they saw Lü Meng's name on the flag. Cao Cao urged his men on, leaving Zhang Liao to hold Lü Meng off.

But presently more torches gleamed ahead and another force charged out of the valley crying, "Here is Ling Tong!" Cao Cao was nearly paralysed with fright when a third party interposed itself from

one side, and the newcomers cried, "All is well, Prime Minister! Xu Huang is here!" While Xu Huang battled with Ling Tong, Cao Cao fled to the north.

When more cavalry was sighted on the slope ahead, Xu Huang reconnoitred and found the officers in command were Ma Yan and Zhang Yi, who had served under Yuan Shao but come over to Cao Cao. They had three thousand men and horses encamped here; but the blazing fires all round had made them afraid to move. This was a stroke of luck for Cao Cao, who ordered a thousand men to clear the road while the rest remained as his guard. This reinforcement put fresh heart into him. Ma Yan and Zhang Yi galloped forward, but before they had gone ten li they heard battle cries and another force appeared, the leader of them shouting, "Here is Gan Ning!" Before Ma Yan could engage him, Gan Ning had felled him from his horse. Then, spear in hand, Zhang Yi charged; but Gan Ning raised a mighty cry and catching Zhang Yi off guard cut him down too. This was hastily reported by the others to Cao Cao, who hoped that his Hefei troops would come to his aid. But Sun Quan was barring the road to Hefei and when he saw the fire on the river and knew that his side was winning, he ordered Lu Xun to give the pre-arranged signal. At once Taishi Ci joined forces with Lu Xun to charge, and Cao Cao had to flee towards Yiling.

On the road he met Zhang He and told him to cover the retreat. He galloped hard till dawn when, turning back, he saw that the fires seemed fainter. Somewhat reassured, he asked where he

was. His men told him: west of Wulin and north of Yidu. It was mountainous and densely wooded country, at the sight of which he threw back his head and laughed. When his officers asked the cause of his mirth, he said, "Zhou Yu's carelessness and Zhuge Liang's folly. Had I been in command of their troops, I should have laid an ambush here. Then we should have been in trouble."

While he was still speaking, drums thundered on both sides and flames shot up. Cao Cao nearly fell off his horse, he was so startled. And out from one side dashed more men, the foremost crying, "I am Zhao Yun! I have waited a long time by order of our adviser!"

Leaving Xu Huang and Zhang He to resist Zhao Yun, Cao Cao made off hastily through the smoke and fire. Zhao Yun did not pursue him, but captured all the flags. So once more Cao Cao escaped.



It was brighter now, but dark clouds were hanging low and the southeast wind was still blowing. Suddenly there came a heavy downpour of rain which soaked through their clothes and armour. But they pressed on through the rain till they were famished. Then Cao Cao made his men seize food from the villages and find kindling to light a fire. Before they could prepare a meal, however, another force came up from behind. Cao Cao was beginning to panic, when he saw to his relief that it was Li Dian and Xu Chu escorting his advisers.

Ordering his men to move on, he asked, "What lies ahead?"

They answered, "On this side, the road to South Yiling; on that, the track through the hills to North Yiling."

"Which is the shorter way to Nanjun and Jiangling?"

"The way through Gourd Valley to South Yiling."

Cao Cao decided to take this second way. By Gourd Valley, his troops were too hungry to go any further and the horses too were worn out. A number had fallen by the roadside. So Cao Cao called a halt. Some of his men had cooking pans and some had taken rice from the villages. They chose a dry spot by the hills to light fires and cook rice or roast strips of horseflesh. Wet clothes were taken off to dry in the wind, while the horses were

unsaddled and loosed to graze.

Then Cao Cao, seated in a clearing, threw back his head and laughed again.

His officers said, "When you laughed just now at Zhou Yu and Zhuge Liang, out came Zhao Yun and we suffered heavy losses. What are you laughing at now?"

"At those two men's lack of foresight. In their place, I should have laid another ambush here to wait quietly for our exhausted troops. Then we might have escaped with our lives, but not without heavy losses. I am laughing because this never occurred to them."

As he was speaking, the men before and behind him cried out in alarm. Terrified, Cao Cao jumped on his horse without even stopping to buckle on his armour. Many of his men had no time to catch their mounts, for in a flash flames and smoke enveloped the valley, and out came a troop commanded by Zhang Fei. Levelling his spear as he sat in the saddle, Zhang Fei cried, "Cao Cao, you traitor, where do you think you are going?"

The sight of Zhang Fei struck fear into them all. Xu Chu rode up bareback to engage him, and Zhang Liao and Xu Huang galloped to join in the fray. A skirmish began, and Cao Cao was the first to flee. Some of his officers managed to follow him. Zhang Fei gave chase, but Cao Cao rode so hard that soon his pursuers were outdistanced. When he looked at his officers, however, most of them were wounded.



As they went on a soldier reported, "There are two roads ahead. Which shall we take?"

Cao Cao asked, "Which is the shorter?"

"The high road is smoother but more than fifty li longer than the by-way to Huarong. But that is so narrow and rough that the going is hard."

Cao Cao sent men up the hill to reconnoitre. They came back to report, "Smoke is rising at several points along the track by the hill, but the highway is quiet."

Cao Cao ordered them to take the by-way.

"Where there is smoke there must be troops," said his officers. "Why take that road?"

Cao Cao said, "One of the rules of strategy is that appearances can never be trusted. Zhuge Liang is so crafty that he would light fires there so that we dare not take the track through the hills. I am certain he has laid an ambush on the highway.

But we won't fall into his trap."

They said, "You have wonderful judgement, Prime Minister. None of us is a match for you."

So they took the Huarong Road.

By this time Cao Cao's men were collapsing from hunger, and their horses were utterly spent. The badly burnt were hobbling along on crutches, those wounded by arrows and spears were dragging their feet. They were drenched and had lost most of their accoutrements. Their weapons and flags were in complete disorder. In the confusion of flight on the Yiling road, most of them had ridden off bareback, leaving behind their saddles, reins and clothing. It was now the coldest time of winter, and their wretchedness defied description.

Soon the troops in front halted, and when Cao Cao asked the reason he was told, "The hilly track ahead is narrow and this morning's rain has filled the pits in it. Our horses are bogged down in the mud."

Cao Cao cried angrily, "When soldiers come to hills they cut a way through; when they come to streams they bridge them. Who ever heard of an army stopped by mud?"

He ordered the old, weak and wounded to follow on slowly behind, while the able-bodied repaired the road with earth, timber, grass and reeds. They must lose no time, and any disobedience would be punished by death.

So the troops had to dismount and fell trees or bamboos by the roadside to fill up the pits. And for fear lest they be overtaken, Cao Cao ordered Zhang Liao, Xu Chu and Xu Huang with a hundred swordsmen to expedite the work by killing any who were slow.

By now the men were utterly famished and spent, all falling by the wayside. When the next order came to move on, many of them had perished. Cries of misery were heard the whole of the way.

"What is this wailing?" raged Cao Cao. "Life and death are decreed by fate. Off with the head of anyone who wails!"



One-third of his men had dropped behind, one-third had died on the road, so that only one-third was left to follow him.

This difficult stretch passed, the going became easier. Looking back, Cao Cao observed that he had barely three hundred riders left, none of them

fully equipped. When he urged them to make haste, they replied that the horses were at the end of their tether and must rest a while.

"Very well then, after we reach Jingzhou," said Cao Cao.

They marched on for a few more *li*, when Cao Cao flourished his whip and laughed again.

"What are you laughing at now?" asked his officers.

"Zhou Yu and Zhuge Liang are always said to be so crafty," he answered. "But to my mind they are incompetent. If they had ambushed us here, we should all have been captured."

Before he had finished, a signal sounded, and on both sides five hundred swordsmen appeared. The leader who barred their way was Guan Yu, wielding his Green Dragon sword and astride his Red Hare steed. Cao Cao's men were frightened out of their wits and gazed at each other in utter consternation.

"Since it's come to this," said Cao Cao, "we must fight to the death!"

His officers protested, "Even if we are not afraid, our horses are worn out. How can we fight?"



Cheng Yu said, "I know Guan Yu. He behaves arrogantly to those above him, but is kind to those below. He will injure the strong but never bully the weak. He knows how to show gratitude or bear a grudge, and he has always kept faith. You treated him well in the past, Prime Minister. Make a personal appeal to him and we might go free."

Accordingly, Cao Cao rode forward to bow to Guan Yu. "How are you, general?" he asked.

Guan Yu, bowing in return, replied, "I have been waiting for Your Lordship here for some time on the orders of our adviser."

"My army is defeated and my situation desperate," said Cao Cao. "I have come to a sorry pass. I hope you will remember our long-standing friendship."

"You treated me well in the old days," admitted Guan Yu. "But by killing Yan Liang and Wen Chou and helping you out of your difficulty at Baima, I have paid back my debt of gratitude. I cannot let private feelings interfere with my public duty now."

"Don't you remember how you crossed the five passes and killed the six officers? A gentleman should have a sense of justice. You have made a

careful study of the *Zhou Annals*. You must recall the story of Yugong Zhisi and his pursuit of Zizhuo Ruzi.¹"

Now Guan Yu had a keen sense of honour. The thought of Cao Cao's past kindness and the slaying of those officers could not fail to move him. Besides, his heart bled for Cao Cao's woebegone men, who looked ready to burst into tears. He reined back his horse and ordered his troops, "Spread out!" Obviously he meant to give them a chance to slip through. When Cao Cao saw this, he and his officers dashed through the cordon. By the time Guan Yu turned round again, they had gone. Guan Yu uttered a cry, at which the rest of Cao Cao's men slipped from their horses to kneel weeping on the ground. Guan Yu pitied them with



all his heart and just as he was wondering what to do, up galloped his old friend Zhang Liao. At sight of him, Guan Yu's heart melted, and heaving a long sigh he let them all pass.

After Cao Cao's escape at Huarong, when he came to the end of the valley and looked back, all that remained to him was twenty-seven horsemen. That evening they reached Nanjun, where they saw blazing torches ahead and troops barring the way. Cao Cao cried out in despair, "This is the end!" But the scouts of the other party galloped towards them and he found to his joy that these were the troops of Cao Ren. The latter, arriving presently, explained that although they had heard of the army's defeat they had not dared to leave their post but had simply come out a short distance to meet them.

"I nearly missed seeing you altogether!" said Cao Cao.

They were taken to Nanjun to rest, and presently Zhang Liao arrived, testifying to Guan Yu's kindness. Most of Cao Cao's officers were wounded, and he ordered them to rest. Cao Ren brought wine to cheer him; but as he feasted with his advisers the tears ran down his cheeks.

They said, "When fleeing from the tiger's lair, you showed no fear. Now you have come to this city where your men have food, your horses forage. This is the time to prepare for your revenge. Why do you weep?"

Cao Cao said, "I am lamenting the loss of Guo Jia.² Had he been alive, I should not have suffered this great defeat." Beating his chest, he groaned

aloud and exclaimed, "Ah, my friend Guo Jia! What a loss your death was!" His advisers were shamed into silence.

The next day Cao Cao told Cao Ren, "I am going back to Xuchang to raise another army to take revenge. I want you to defend Nanjun for me. I have a sealed plan here which I shall leave you. Don't open it unless you are hard-pressed. But if you are desperate follow its instructions. Then the armies of Wu will not dare to attack Nanjun again."

"Who will defend Hefei and Xiangyang?" asked Cao Ren.

"Your task is to defend Jingzhou. I shall send Xiahou Dun to hold Xiangyang. As Hefei is most important, I am making Zhang Liao my commander there with Yue Jin and Li Dian to assist him. In case of emergency, send me word at once!"

Having made these arrangements, Cao Cao rode off with his followers to Xuchang, taking with him the officers of Jingzhou who had gone over to his side. Cao Ren on his part sent Cao Hong to defend Yiling and Nanjun against any attack by Zhou Yu.

After Guan Yu let Cao Cao escape, he led his men back. By this time all the different forces had returned to Xiakou with their spoils of horses, weapons, money and grain. Guan Yu alone had not captured a single man or horse but had come empty-handed to report to Liu Bei. Zhuge Liang was celebrating the victory with his master when Guan Yu's arrival was announced. He hastily left his seat and went to welcome him, winecup in hand.

"Congratulations, general!" he cried. "You have done a great deed and rid the world of a great evil. I should have ridden out to congratulate you."

Guan Yu was silent.

"Are you angry because we didn't come out to meet you?" asked Zhuge Liang. And turning to the attendants, he demanded, "Why didn't you report this earlier?"

Guan Yu said, "I have come to ask to be put to death."

"Do you mean that Cao Cao never took the Huarong Road?"

"He did. But, fool that I am, I let him escape."

"What officers and men have you captured?"

"None."

"Obviously the memory of Cao Cao's kindness made you let him go deliberately," said Zhuge Liang. "But since you signed a pledge, you will have to be punished according to martial law." He ordered the guards to take Guan Yu out and kill him.

For friendship's sake he risked death;
Men yet unborn will admire his gallantry.

To know what became of Guan Yu, you must read the next chapter.

¹ They were both famous archers of ancient times. During a battle Yugong Zhisi was sent to overtake Zizhuo Ruzi, who being ill was unable to defend himself. "I learned archery from your pupil," said Yugong Zhisi. "I cannot use your skill to harm you." So he knocked off the tips of four arrows and returned after shooting these.

² One of Cao Cao's chief advisers, who died of sickness before the Battle of the Red Cliff.

Translated by Yang Xianyi & Gladys Yang

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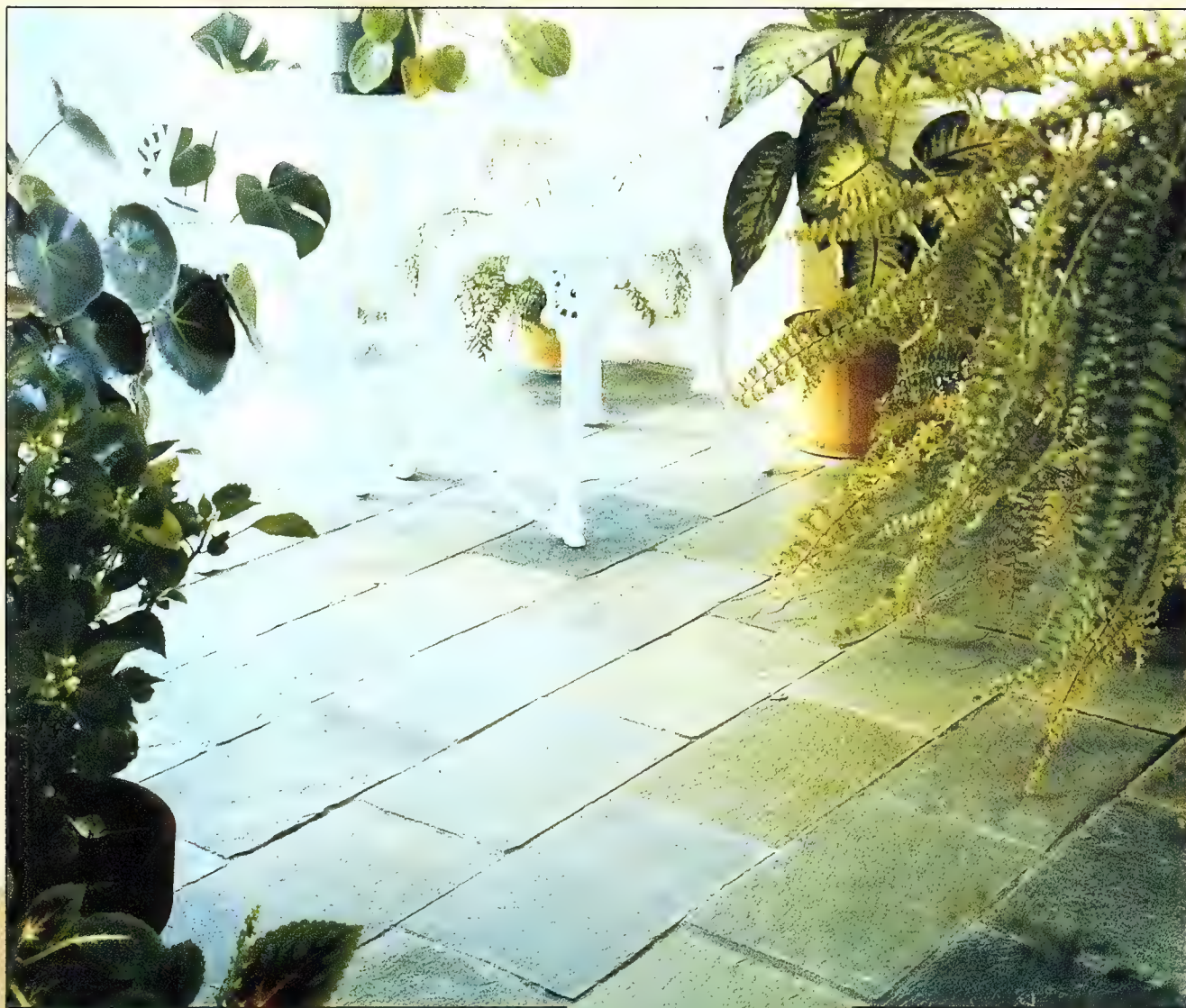




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JUNGLE MURALS OF THE DAIS

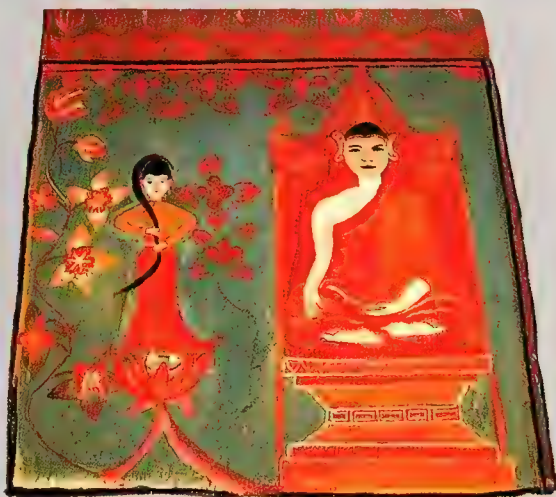
On a recent trip to lush and lovely Xishuangbanna in Yunnan Province, my eyes and camera were attracted by these colourful murals adorning a small Buddhist temple next to the famous Octagonal Pavilion at Jingzhen near Menghai. It is quite impossible to guess the age of the paintings as they have almost certainly been renovated, but the Octagonal Pavilion itself dates from 1701.

The whole of the outside of the rustic structure is covered with charming vignettes from a story sequence of religious significance to the local Dai people, one of the main minority nationalities in this part of China. The Dais are followers of Hinayana ('Little Vehicle') Buddhism, which entered the region along the so-called southern route through Ceylon, Thailand and Burma. Their religious texts are written in Pali, an ancient language related to Sanskrit. More modern inscriptions are in the Dai language itself, which some linguists classify as a dialect of Thai. Xishuangbanna is after all located at the very apex of China's junction with Burma and Laos — a real ethnic melting-pot.

Colourful though the murals are, it can be seen that the Buddhist colours orange and gold predominate. The lovingly detailed depiction of foliage, animals and birds reminds one strongly of Indian art, which has acted as a filter for much Buddhist art over the centuries. The entire work has a naive, folk-art, almost primitive feeling about it.

Peacocks, stylized but elegant, feature in several of the paintings. A great favourite of the Dais and in ancient times worshipped by them as their totem, this beautiful bird symbolizes peace, good luck and happiness. Not for nothing is Xishuangbanna often called the 'Homeland of Peacocks'!

Rose van der Poel



Flights to and from Guiyang

Route	Days of Week	Dep.	Arr.	Flight No.
Beijing — Guiyang	1 3 5 6	09:50	13:00	4108
Guiyang — Beijing	1 3 5 6	13:50	16:25	4107
Chengdu — Guiyang	1 3 5	4 07:05	08:45	CH483
		4 12:40	14:10	4315
		1 07:40	09:20	CH481
		5 06:50	07:50	4439
Guiyang — Chengdu	1 3 5	4 17:55	19:35	CH484
		4 18:30	21:10	4316
		1 10:25	11:35	CH482
		5 19:15	20:30	4440
Guangzhou — Guiyang	1 2 5	11:10	12:30	3411
		14:00	15:35	4328
		10:45	12:15	4348
Guiyang — Guangzhou	1 2 5	13:25	14:50	3412
		16:20	17:40	4327
		08:30	09:50	4347
Gullin — Guiyang	4 7	16:40	18:00	4316
Guiyang — Gullin	4 7	14:45	15:55	4315
Kunming — Guiyang	4	11:50	13:20	CH486
Guiyang — Kunming	4	09:35	11:10	CH486
Shanghai — Guiyang	5	15:50	18:35	4546
Guiyang — Shanghai	5	12:55	15:05	4545

(Valid in spring, 1989)

Hire Car/Van Price List

Model	Tariff (¥)	Notes
Crown (5-seater)	1.20/km 120/day	1. Minimum 3 km. 2. Rental will be calculated on actual distance driven over 80 km. 3. For temporary and long-distance hire, the charge is ¥6 per hour for waiting time. More than two hours counts as half a day. 4. Tips prohibited.
Nissan (5-seater)	1.20/km 120/day	
Mitsubishi (9-seater)	1.60/km 160/day	
Toyota (12-seater)	2.00/km 200/day	
Toyota (21-seater)	2.50/km 250/day	

(Valid from 1st January 1989)

Bus Schedules Within Guizhou from Kaili

City	Departure	Distance (km)	Fare (¥)
Taijiang	10:30, 16:00	54	1.70
Leishan	07:00, 10:00, 15:00, 16:00	44	1.60
Taijiang, Shidong	13:30	94	3.30
Shibing	13:00	111	3.60
Zhenyuan	06:30	153	4.90
Huangping	07:30, 09:30, 14:00, 15:00	77	2.50
Jianhe	12:00, 14:00	97	3.30
Congjiang	06:00, 13:00	252	9.50
Rongjiang	07:00, 10:30, 12:00	173	6.50
Liping	06:00, 06:30, 07:30	271	9.60
Guiyang	06:00, 07:00, 08:00, 12:00	194	6.20

Train Schedules Chengdu — Guiyang — Guangzhou

257/255 Dir.	81/83 Exp.	Train Station	No.	82/84 Exp.	258/256 Dir.
21:40	20:30	Chengdu		13:00	08:06
08:45	—	Chongqing		—	21:20
10:59	06:49	Qijiang		02:27	18:59
16:19	11:48	Zunyi		21:44	13:44
20:54	15:44	Guiyang		17:30	09:16
22:51		Guiding			07:01
01:23		Kaili			04:31
07:45		Huailua			21:20
16:33		Xiangtan			11:30
18:27		Changsha			10:08
05:52		Shaoguan			21:18
10:48		Guangzhou			16:05

Train Schedules Shanghai — Guiyang — Chongqing

151 Dir.	71/74 Exp.	Train Station	No.	72/73 Exp.	152 Dir.
20:14	10:52	Shanghai		05:05	15:57
00:24	15:21	Hangzhou		01:44	10:50
04:50	19:07	Jinhua		21:54	06:37
10:56	00:51	Yingtian		16:44	01:02
20:54	09:28	Zhuzhou		08:11	15:35
21:35	10:12	Xiangtan		07:22	14:44
06:45	18:37	Huailua		23:10	05:41
10:29	—	Zhenyuan		—	01:57
12:41	00:39	Kaili		17:24	23:36
15:30	—	Guiding		—	21:17
17:37	05:21	Guiyang		12:59	19:15
	09:30	Zunyi		08:33	
	14:25	Qijiang		03:20	
	16:31	Chongqing		00:48	

Train Schedules Beijing — Guiyang — Kunming

149 Dir.	61 Exp.	Train Station	No.	62 Exp.	150 Dir.
20:00	12:08	Beijing		05:35	15:50
00:07	15:34	Shijiazhuang		02:20	11:52
06:17	20:58	Zhengzhou		20:49	05:48
11:02	01:04	Xinyang		16:23	01:20
14:51	04:45	Wuchang		12:39	21:26
20:32	09:51	Changsha		07:35	15:47
22:24	11:04	Xiangtan		06:09	13:49
07:53	19:19	Huailua		22:02	04:24
11:46	—	Zhenyuan		—	00:27
14:01	01:30	Kaili		16:07	22:08
16:58	—	Guiding		—	19:47
19:07	05:48	Guiyang		12:03	17:45
	08:26	Anshun		10:14	
	21:32	Lupanshui		07:22	
	01:10	Xuanwei		04:04	
	07:01	Kunming		21:45	

Exp. — Express
Dir. — Direct

Bus Schedules Within Guizhou from Guiyang

City	Distance (km)	Bus No.	Dept.*	Approx. Fare (¥)	Sights
Anshun	105	special	Every half hour	4	Pingba County
Huangguoshu, Longgong	330	101	07:00	14	Pingba, Anshun, Zhenning
Huangguoshu Waterfalls	150	regular	07:00	6	(ditto)
Longgong	137	regular	07:00	5	Pingba, Anshun
Zhijin	157	137 139 259	07:20 08:00 08:40	5	Anshun, Dajidong in Zhijin
Kaili	196	235	07:40	7	Guiding, Miao customs
Zhenyuan	271	direct regular	07:00	9	Ancient construction groups in Qinglongdong, River Wuyang
Shibing	240	233	08:20	8	River Wuyang, Mount Yuntai
Huangping	196	241	08:00	7	Feiyun Cliff
Tongren	466	205	07:20	16	Natural protective area of Mount Fanjing
Zunyi	163	221 223	10:00 11:00	6	Zunyi Conference Centre, Loushanguan
Weining	342	regular	07:00	11	Natural protective area of Caohai and local customs.

*From Guiyang City's bus terminus

Train Schedules Hualhua — Guiyang

401 Dir.	Train Station	No.	402 Dir.
07:25	Hualhua		20:50
11:30	Yuping		17:30
16:13	Kaili		12:34
19:35	Guiding		09:27
22:27	Guiyang		06:50

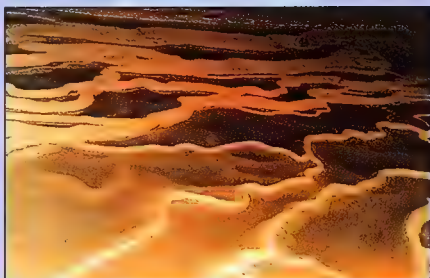
Average Climatic Conditions of South-Eastern Guizhou

		Jan.	Feb.	Mar.	April	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
Kaili	Temperature (°C)	4.7	6.1	11.3	16.5	20.0	23.2	25.6	24.7	21.7	16.7	11.4	7.0
	Rainfall (mm)	26.6	30.1	49.0	140.5	208.0	206.7	162.2	139.2	84.3	99.6	61.3	27.0
Zhenyuan	Temperature (°C)	5.5	6.5	11.4	16.5	21.3	23.9	26.7	26.1	22.9	17.4	12.1	7.5
	Rainfall (mm)	20.0	28.8	54.6	125.6	167.1	165.3	115.5	144.4	52.3	118.4	69.2	35.2
Rongjiang	Temperature (°C)	7.6	9.3	13.9	18.9	22.4	25.3	26.9	26.3	24.0	19.2	14.1	9.6
	Rainfall (mm)	27.1	36.8	55.6	125.3	199.6	211.4	167.8	149.9	65.7	86.9	56.5	28.6

Major Hotels in Guiyang and Kaili

City	Name	Address	Telephone	Tariff (¥)	Directions
Guiyang	Huaxi Hotel	Weizhai, Huaxi District	511973 511094	N.A.	From airport — Take CAAC coach to Huaxi. From railway station — Take bus 2 and get off at Hebin Park, then change to bus to Huaxi
	Guizhou Hotel (Opening in May)	36, Beijing Road	624397 624297	Presidential suite: 2000 Deluxe suite: 160-220 Standard: 80-140 (Tariff will be adjusted in high and low seasons.)	From airport — Take CAAC coach to booking office, take bus 1 or 2 and get off at museum. From railway station — Take bus 1 or 2 and get off at museum.
	Yunyan Hotel	(ditto)	623322 623324	Type A (Suite): 140-150 Type B (Single/double): 100/100 Standard (Single/double): 52/60	(as for Guizhou Hotel)
	Jinqiao Hotel	26 Ruijin Road	27921	Type A (Suite): 180 Standard: 70-90	From airport — Take CAAC coach to booking office, then bus 2 and get off at Daximen. From railway station — Take bus 2 and get off at Daximen.
Kaili	Yingpanpo Minzu (Nationalities) Hotel	53 Yingpan Road East	3163	Middle Building: Suite: 69.00 Single: 52 Double (per bed): 26 3 persons (per bed): 18.40 Rear Building: Single: 36.00 3 persons (per bed): 17.00 5 persons (per bed): 8.00 (A discount of 10% or 20% is offered to travel agencies.)	

Guizhou Highlights



A karst cave at Cengong (by He Huaibo)

The Guizhou Plateau is so rugged, a Chinese saying calls it the 'land without three feet of flat ground'. The same old saw also terms it the 'land without three sunny days in a row'. And, in fact, owing to its abundant rainfall and its complex karst topography — giving rise to a honeycomb of caverns and underground rivers — Guizhou's tourist attractions are mainly natural. However, we also highlight the Qiongdongnan Miao and Dong Autonomous Prefecture and its sites of interest.

Huangguoshu Falls Probably Guizhou's most famous sight, the falls are situated on the River Baishui between Zhenning and Guanling, forty-five kilometres southwest of Anshun and 150 kilometres from the provincial capital, Guiyang.

Several major groups of cascades occur over an area of 450 square kilometres, the largest consisting of eighteen falls. The Great Huangguoshu Falls, seventy-four metres high and eighty-one metres wide, are an impressive spectacle at any time of year, but especially during the rainy season from May to October. There are also karst caves in the Huangguoshu area, including the Water-Curtain Cave which runs immediately behind the major waterfall.

Karst Caves Guizhou lies at the heart of China's southern karst zone. Exposed karst formations take up about 73% of Guizhou's surface area (or around 170,000 square kilometres) and account for 2.3% of the world's total exposed karst. The following cave systems, some of the most extensive in China, are among the best known:

Longgong (Dragon's Palace) Cave at Longtan in Anshun County, twenty-seven kilometres south of Anshun and 132

kilometres from Guiyang, is filled with subterranean streams. It is entered by boat from Tianchi (Heavenly Pond) through an entrance into a hillside. The system is around fifteen kilometres long, 4.5 kilometres of which are accessible, and comprises over ninety dry and water-filled caverns with cascades, lakes, etc., running through twenty mountains. The system is so extensive there is a choice of five routes to follow underground.

Daji Cave at Mount Zhijin, 148 kilometres from Guiyang and fifty kilometres northwest of Anshun, runs for about thirteen kilometres, 3.5 of which are currently open to visitors. Its forty-seven caverns contain more than forty different types of limestone formations — a wonderland for connoisseurs of stalagmites and stalactites.

Mount Fanjing Nature Reserve At 2,494 metres above sea-level, Mount Fanjing is Guizhou's highest point. It lies between the counties of Jiangkou, Yinjiang and Songtao in the northeast of the province. The mountain area covers 567 square kilometres of subtropical forests and is one of China's best natural conservation areas. Rare species of fauna and flora found here include the golden monkey and the dove tree (*Davidia involucrata*).

Baili Azalea Scenic Area Over seventy species of azaleas stretch for tens of kilometres west from Qianxi County in western Guizhou. The flowers generally blossom three times a year.

Qiongdongnan Miao and Dong Autonomous Prefecture Guizhou's minority peoples make up almost 20% of its population and are concentrated in three autonomous prefectures in the south. The Qiongdongnan (Southeastern) Autonomous Prefecture is particularly interesting, located as it is where the heights of the Guizhou Plateau gradually run out into the gentler hills of western Hunan. Its highest point is Mount Leigong in the Miaoling Range, rising to 2,179 metres, and its lowest point is in Liping County in the southeastern tip of the prefecture, just 137 metres above sea-level. The average altitude is around 600 metres, so winters are fairly mild. In January the average temperature is between 4.7 and 7.6°C; temperatures may fall below zero, but the lowest temperature ever recorded was -5°C. The hottest month, July, has temperatures of between 25.6 and 26.9°C, and temperatures may rise above 35°C on up to nineteen days a year. The highest temperature ever recorded was 37°C.

The rainy season falls between May and July, with monthly rainfall ranging from 160 to 200 mm. The monthly average in the drier winter months is under 30

mm. However, it rains almost every day of the year to a greater or lesser extent; there is no clear division between wet and dry seasons. Not surprisingly, the prefecture has a high degree of cloud cover, with around 225 cloudy days a year. Rongjiang experiences an average of only 4.7 sunny days a year, so the old saying about Guizhou is not too far out!

Nevertheless, the unpredictable conditions add to the charm of travel in the region rather than detracting from it. Transport and communications are not too inconvenient and, although tourism is still in its infancy at present, this remote area should soon become known to a wider audience and shake off the reputation it has had ever since the Qin and Han dynasties (221 B.C.-A.D. 220) as being a 'land of barbarians' and a 'land of exile'.

Apart from the aspects dealt with in our Special Features, the following sites are of interest:

Wuyang Gorges A general name for the Zhuojia, Longwang and Xixia Gorges which extend for thirty-five kilometres along the River Wuyang from Shibing to Zhenyuan. The eastern section is dammed and therefore has higher water levels, while the western section is characterized by rapids and deep ravines. The gorges are said to combine the grandeur of the Yangtse Gorges, the gentleness of the River Lijiang at Guilin, and the drama of the karst scenery for which Guizhou is famous.

Kaili Stone Forest This formation covers an area of around one square kilometre in Kaili, capital of the autonomous prefecture.

Qinglongdong An ancient architectural complex built into Zhonghe Cliff alongside the River Wuyang east of Zhenyuan, this is said to be the 450-year-old ruins of old Zhenyuan.

Wind-and-Weather Bridge at Diping Like drum towers, such bridges are unique to the Dong people. Designed specifically for the prevailing wet weather conditions, they provide shelter and a place to relax. Although the Yongji Bridge at Chengyang in Guangxi is considered the best of its kind, Guizhou boasts examples which are known for the simple beauty of their architecture. The all-wood bridge at Diping in Liping County is seventy metres long, four metres wide, and has three sections.

Wanfochanglang Cave Stretching for over sixteen kilometres at Cengong in the northern part of the prefecture, this is one of the most recently opened karst cave systems in Guizhou. To enter one of its sections, you need to climb a rope ladder down a 24-metre-high cliff!

Translated by Chapman Lee

Characteristics of Miao and Dong Cooking

Living under comparable conditions, the Miao and Dong minority peoples of southeastern Guizhou present many similarities in their diet. For example, their common staple is rice, especially glutinous rice, supplemented by grains such as corn, millet and wheat. The Miao also eat beans, melons and various types of vegetables and protein foods such as pork, beef, chicken and duck, eggs and fish.

Preserves, Pickles and Sour Soup

The Miao favour sour and hot food and every family knows how to make pickled cabbage, sour soup and pickled chilli. To pickle cabbage — an easy process — fresh cabbage, chives and radishes are washed thoroughly, dried and then chopped into small pieces. Glutinous rice powder, cooked glutinous rice, chilli powder and salted water are added. The resultant mixture is then laid down in an earthenware jar. Eaten raw, it goes very well with rice and makes a suitable meal to be taken out to the fields. Fresh vegetables and legumes are mixed with pickled cabbage or sour soup for everyday consumption. In very cold weather, the pickled cabbage forms a base for an appetizing and warming soup while, during the hot summer, thirst-quenching drinks are prepared by soaking it in clear soup or cool well water.

'Carp in Sour Soup' is a renowned Miao dish which is simple to prepare and suitable for eating at any time of year. Water and salt are added to sour soup, which is then brought to the boil. After its gallbladder has been extracted, a fresh carp is put into the boiling soup to cook. At the end of the cooking process, the fish is tender and savoury and the soup delicious.

The Dong have similar sour food and dishes which they preserve in either jars or barrels. Sour soup, shrimp paste and dishes pickled with chilli are stored in jars.

Sour soup is a household standby. To make it, the water left after washing rice is emptied into a jar beside the stove. Every day the rice water is put in a cooking pot, boiled, and then poured back into the jar. After some days, this results in a sour soup which is particularly good as a stock for cooking fish, shrimps and vegetables.

Shrimp paste is made by crushing raw, fresh shrimps and mixing them with chilli powder, then adding rice powder, starch, powdered ginger, cinnamon and salt. The resultant paste is stored in a jar. When needed, it is fried or used simply as a soup flavouring.

The Dong also preserve fish and meat

in barrels. To prepare fish in this way, for example, fish is cut open, cleaned and sprinkled with salt. Water is added to glutinous rice and chilli powder to make a paste which is used to stuff the fish. The inside of a barrel is lined with straw. A layer of the prepared paste is spread at the bottom of the barrel, then comes a layer of stuffed fish, then another layer of paste. The top is covered with a layer of banana or other suitable leaves, then the barrel is sealed and weighted down with a stone. Water is poured on the cover to prevent air from entering. After a year, the preserved fish is ready to eat. The longer it is kept, the better the taste. Exactly the same process is followed with meat, usually pork and beef, but the meat is first cut into thin slices.

Fish Specialities

Both the Miao and Dong are fond of fish. One of the most famous Miao dishes in the Rongjiang and Congjiang areas is 'Roast Fish with Lemongrass', made for honoured guests. To prepare it, a fresh, palm-sized fish is slit open and cleaned. Next it is stuffed with a paste-like mixture of ginger, spring onion, garlic, chilli, oil, salt and Chinese prickly ash. It is tied round with a thick layer of lemongrass and roasted whole over a slow fire. Fragrant oils ooze from the lemongrass as it cooks and are absorbed by the fish. When ready, the skin is golden-brown, the bones are crisp, the flesh tender, and the smell indescribably appetizing!

A Dong favourite is 'Grilled Fish'. There are two ways of cooking it. It may be grilled over a fire so that the inside is thoroughly cooked and the outside golden-brown; or the fish may be wrapped in a bundle of cogongrass which is then set on fire. By the time the grass has burnt out, the fish will be cooked through. Prepared in this latter way, the fish gains a very special fragrance.

The Miao also have a variant on the preserved fish theme. For this, they clean a fresh fish, then smear it with salt, ground pepper and flour. The fish is then roasted over a slow fire until half-done. The part-cooked fish is put into an earthenware jar which is sealed and stored until needed. The fish is steamed lightly before serving.

Sticky Rice

Glutinous rice plays a very important part in the lives of both the Miao and the Dong. It is an essential offering when Miao bride and groom pay their respects to their in-laws. It is also proffered when visiting friends and relatives at the Spring Festival

as an auspicious symbol for a good harvest. Most of the presents at a Dong wedding consist of rice and, at festival times, pyramid-shaped dumplings, rice-sticks and rice wine are all made from glutinous rice.

It has many practical advantages: it is easy to transport and it does not go bad quickly. Also, because it is so sticky, bowls and chopsticks or spoons are unnecessary. Instead, people take lumps of rice which they roll into balls and eat using their hands.

One of the Dong specialities which incorporates glutinous rice is oiled tea. This is commonly offered to guests, but Dong women often gather with their friends especially to enjoy oiled tea. To make it, some rice is first deep-fried, as are peanuts and soya beans, and set aside. A bowl of glutinous rice is fried until brown; tea-leaves are added and stir-fried with a certain amount of water and salt, and the liquid mixture is brought to the boil. To serve, chopped spring onions, spinach and crown daisy stems are placed in a bowl and the liquid mixture is strained over them. The deep-fried rice, peanuts and soya beans are then added, making this a filling dish rather than a drink. As many as sixteen rounds of this tea may be served.

Sociable Wine

The people of these nationalities mastered the technique of wine-making a long time ago. Most Miao adults drink wine and nearly all Miao farmers make yeast to brew their own sweet wine, fermented wine — low in alcohol — and distilled white spirit. Some use glutinous rice, corn and sorghum to brew 'cellar' wine (so called because this is better-quality wine which is stored in a cellar and brought out and served to guests on special occasions). The Miao are famous for their warmth and conviviality. Even a total stranger passing through a Miao village at festival times will be welcomed with great hospitality. The Miao have developed certain drinking rituals, such as always letting elders and guests drink first, and there is much toasting and inter-changing of cups.

The Dong tradition places equal emphasis on wine. The Dong say they drink wine to rid themselves of fatigue. At festivals, wine is exchanged as a gift and viewed as an indispensable source of merrymaking, so every Dong household knows how to brew or ferment rice wine. Hosts urge their guests to drink more, and the party is not considered over until the barrel is empty.

Translated by Annette Lee

Hotel News

A recent opening aimed primarily at the business traveller is the **Ocean Hotel** in the heart of Shanghai. The hotel is forty-five minutes by limousine from the airport and twenty minutes from the railway station. It enjoys extensive wining and dining options and professional business facilities.

More news too concerning Holiday Inn developments. Soft-opened in February 1988, the **Bell Tower Hotel Xi'an** in Shaanxi's capital celebrated its grand opening in December 1988. The hotel offers 321 rooms and is located right in the city centre next to the 250-year-old Bell Tower yet only ten minutes' drive from the airport.

The **Holiday Inn City Centre Guangzhou** soft-opened in February 1989. Centrally located, the 430-room hotel is twenty minutes from the airport and fifteen minutes from the railway station. The hotel has two Chinese restaurants, a coffee shop and Western dining room, an Asian Food Street, health club, beauty salon, swimming pool and shopping arcade.

Grand Canal Yields Ancient Boat

A boat, tentatively identified as being from the time of the Yuan dynasty (1271-1368), has been discovered by construction workers in the Chinese capital. It was buried more than nine metres underground at Zu'anmen Gate in southeastern Beijing on the banks of the old Beijing-Hangzhou Grand Canal along a canal section dug in 1343. The boat, which is 14.6 metres long and 4.7 metres across at its widest, has provided important evidence for the study of Beijing's river transportation in ancient times and will be restored with a view to exhibition at a later date.

Hunting in the Changbai Mountains

A hunting ground for foreign sportsmen has been opened up at the northeastern foot of the main peak of the Changbai Mountains in Jilin Province on the border with North Korea. Covering an area of 35,800 hectares, it is divided into three zones including a special wild animal breeding reserve.

New Antique Coin Specialist

Recently opened for business in the Chinese capital is the first state-run shop specializing in ancient coins. The Beijing Antique Coins Shop at West Liulichang in the Xuanwu District is affiliated to the Beijing Municipal Cultural Relics Bureau. Its stock covers more than 350 types of coins ranging from the Western Han dynasty (206 B.C. - A.D. 24) to the Republic of China (1911-1949). Prices currently range from 0.5 to 300 yuan.

The opening of this shop is apparently an attempt to stem the rampant black market in ancient coins. The shop also fixes prices and offers an evaluation service.

More Clay Warriors Emerge

Excavations continue on the second of the four vaults near Xi'an, capital of Shaanxi Province, which surround the mausoleum of Shihuang, first and only emperor of the Qin dynasty (221-207 B.C.).

The first vault, containing six thousand terracotta figures in military formation, is now incorporated in the museum. The second vault has over one thousand warriors, 1.78 to 1.87 metres tall, standing among horse-drawn chariots. Construction of a hall to house them is expected to be completed by 1990. Preliminary excavations on the third vault have revealed that it contains figures representing an elite command force. The fourth vault was found to be empty.

Since October 1979 the Terracotta Army has been seen by sixteen million foreign and domestic visitors.

Snake Stamp

The Year of the Snake starts on February 6 1989. A special stamp to mark the occasion features a design of a snake with a human face. The snake holds a flower between its teeth and its body is covered with decorative coloured patterns. Flying doves representing peace and happiness surround the snake. The stamp is the tenth bearing an animal symbolizing the twelve years of the traditional Chinese calendar to be issued since 1980.

Other recent stamps to look out for include two on the rare *milu* (Père David's deer) and a set of five — plus a miniature sheet — on the Chinese orchid.

Shantungosaurus Revealed

A large quantity of dinosaur fossils excavated recently near Zhucheng in Shandong Province is said by experts to form a comparatively complete skeleton of a Shantungosaurus.

The bones were discovered in the village of Houjiatun about twenty kilometres southwest of Zhucheng. This site is only ten kilometres from Kugoubeling where large numbers of fossils were found in the 1960s, among them a complete dinosaur skeleton eight metres tall and fifteen metres long which is now on display at China's Geological Museum in Beijing.

Shenzhen-Shaoguan Express

On December 18 1988 a new direct rail link was inaugurated between Shenzhen, just north of Hong Kong, and Shaoguan in northern Guangdong Province, a distance of 367 kilometres. Air-conditioned trains, tickets for which can be purchased ten days in advance, run every two days. Train no. 64 leaves Shenzhen at 14:20 to arrive in Shaoguan (via Guangzhou) at 21:28. In the reverse direction, train no. 63 leaves Shaoguan at 12:29 and arrives in Shenzhen at 19:19. It is hoped that this development will encourage more visitors entering China from Hong Kong to explore the attractions of northern Guangdong.

Archaeology Update

While cleaning up a looted cliff tomb, archaeologists have found six stone coffins dating back to the Eastern Han dynasty (24-220) southeast of Chengdu in Ziyang County, Sichuan Province. The site also yielded eighteen pieces of pottery, pottery figures, bronze-ware, and 250 ancient coins.

Tombs believed to date from the beginning of that period have been discovered in Handan, southern Hebei, as workers were digging foundations for a factory. Archaeologists have since excavated thirty tombs at the site, unearthing copper coins, bronze mirrors, items of jade, bronze and ironware, and glazed pottery.

Meanwhile, in the Ningxia Hui Autonomous Region in the north of China, new finds have been reported in the ruins of a Western Xia (1038-1227) cemetery twenty-five kilometres west of Yinchuan. The cemetery, covering forty square kilometres, was first discovered in 1972. The recent haul included glazed tiles, porcelain bowls and plates, utensils made of iron and copper, and clay sculptures — around 300 relics in all.

Hengyang-Guangzhou Railway Electrified

Upgrading of the railway line between Hengyang in Hunan Province and Guangzhou, capital of its neighbour to the south, Guangdong, has been concluded after eleven years of effort. Part of the vital north-south link between Beijing and Guangzhou, this winding 527-kilometre section of track presented enormous problems.

The existing single-track line, built between 1906 and 1936, has now been widened to double-track and electrified. This section incorporates a 14-kilometre tunnel — China's longest railway tunnel — through the Dayao Mountains.

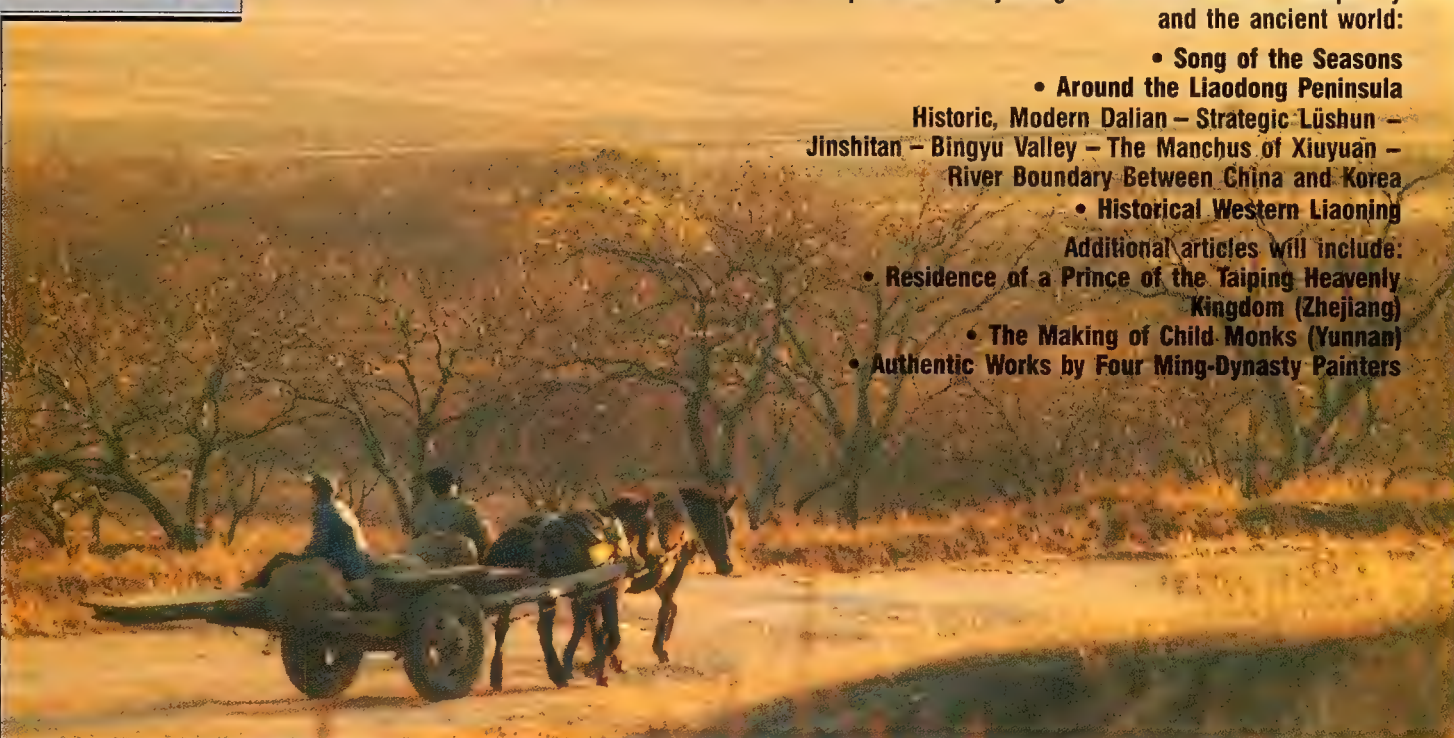
Winter Discount

The deluxe Beijing-Toronto Hotel in southeastern Beijing is offering a special winter rate through until March 14 1989. A 35% reduction applies to standard rooms with single or double occupancy, bringing the price to US\$65 per night (plus 10% service charge).

LIAONING SPECIAL

One of China's three rich northeastern provinces, from which sprang the Manchu people, Liaoning provides many insights into both the contemporary and the ancient world:

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- Additional articles will include:
- Residence of a Prince of the Taiping Heavenly Kingdom (Zhejiang)
 - The Making of Child Monks (Yunnan)
 - Authentic Works by Four Ming-Dynasty Painters



Han Mausoleum Layout Revealed

Archaeologists in Xi'an, capital of Shaanxi Province, have finally solved the puzzle of the layout of the Duling Mausoleum of Emperor Xuandi (reign dates 74-49 B.C.) of the Western Han. Excavations have shown that the mausoleum measured three kilometres from east to west and four kilometres from north to south, with a layout similar to that of the dynasty's capital city, Chang'an.

The actual tomb was shaped like a pyramid, rising to twenty-nine metres, with a passage eight metres wide running on each side to the underground chambers. The architecture of the mausoleum was highly formal and included a sleeping courtyard, where sacrificial rites were held and where the emperor's garments and other ritual objects were preserved, and a temple courtyard. It was also discovered that, although the emperor and his empress shared the tomb, they were buried in separate graves.

International Scientific Film Festival

Shanghai is to host another film festival in October 1989. The full name of the event is the 1989 Congress and Film Festival of the International Science Film Association (ISFA) and the Second China International Scientific Film Festival.

According to a member of the organizing committee, films eligible for the festival are those focusing on the life sciences, including zoology, botany, agriculture, forestry, medicine, bioengineering, environmental protection and the food industry.

Kang Youwei Memorial Hall

A memorial hall to the famous Chinese thinker Kang Youwei (1858-1927) was recently completed and opened in Nanhai, Guangdong Province. It covers an area of 400 square metres and contains an exhibition of his works, calligraphy and personal effects.

Han-Dynasty Tombs

Nine tombs from the Han dynasty (206 B.C. - A.D. 220) have been discovered in Otog Banner in the southwest of the Inner Mongolia Autonomous Region. One of them is particularly interesting because of its frescoes depicting scenes of hunting, herding and banqueting.

Genre Painting Contest

In May 1989 the capital of Shaanxi Province, Xi'an, will be the venue for China's first Genre Painting Contest. Paintings depicting all aspects of the life of Chinese people at home or abroad may be entered.

The contest is sponsored by thirty domestic arts and journalism institutions. The judges, who include celebrated artists, will have the task of allocating ten first prizes, thirty second prizes and ten special prizes.

The address of the executive office for the contest is Room 109, Taizong Hotel, Xi'an, Shaanxi.

National Museum at Wutai

China's third national museum is to be constructed at Hebian, Dingxiang County, in north-eastern Shanxi Province. The town is the jumping-off point for the Wutai Mountains, the sacred Buddhist pilgrimage goal which also attracts an increasing number of tourists.

Beijing's Ancient Trees

A survey carried out last year by the Beijing Bureau of Parks and Woodlands has identified 23,527 trees more than a hundred years old in the capital's eight districts. Over 3,800 of this number were more than 300, and three of them were 1,000 years old. The trees have now been tagged with their ages and serial numbers. About 40% of them are surrounded by protective railings, and their locations have been pinpointed on maps for systematic handling and treatment.

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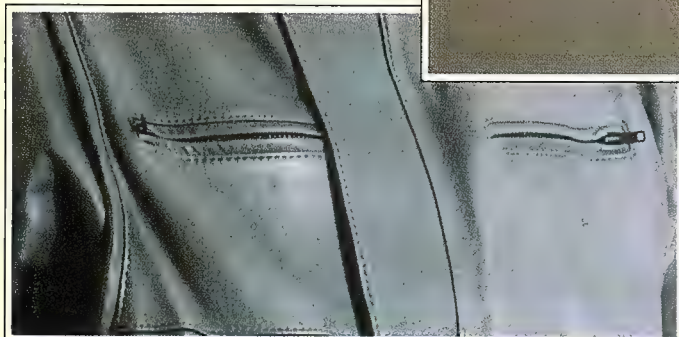
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PREVIOUS ISSUES

- No. 1 Beijing
- No. 2 Shanghai
- No. 3 Hangzhou
- No. 4 Nanjing
- No. 5 Henan
- No. 6 Inner Mongolia
- No. 7 Guangdong
- No. 8 Yunnan
- No. 9 Jiuzhaigou, Sichuan
- No. 10 The Northeast
- No. 11 Xinjiang
- No. 12 Guilin
- No. 13 Mt. Huashan
- No. 14 Xishuangbanna & Mt. Huangshan
- No. 15 Beijing in Autumn
- No. 16 Sichuan
- No. 17 Chaozhou & Swatow
- No. 18 Hunan
- No. 19 Fujian
- No. 20 Zhejiang & Jiangsu
- No. 21 Tibet
- No. 22 Shanxi
- No. 23 The Grand Canal
- No. 24 Gansu
- No. 25 China's Minorities
- No. 26 Shandong
- No. 27 Hainan Island
- No. 28 Shaanxi
- No. 29 Anhui
- No. 30 Guizhou
- No. 31 Hebei & Tianjin
- No. 32 China in Winter
- No. 33 Plateaux of Sichuan
- No. 34 Northern Guangdong
- No. 35 Qinghai
- No. 36 Western Hunan & Mt. Bogda
- No. 37 Loess Plateau
- No. 38 Jiangxi
- No. 39 Southern Fujian
- No. 40 Inner Mongolia
- No. 41 Jilin
- No. 42 Xinjiang
- No. 43 Heilongjiang
- No. 44 Zhejiang & Jiangsu
- No. 45 Guangxi
- No. 46 Ningxia
- No. 47 Yunnan
- No. 48 China-wide Special
- No. 49 China-wide Special
- No. 50 Hubei
- No. 51 Shanghai
- No. 52 Beijing I
- No. 53 Beijing II
- No. 54 China's Minorities
- No. 55 Liaoning
- No. 56 Guangdong
- No. 57 Hunan
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- No. 60 China-wide Special
- No. 61 Western Yunnan
- No. 62 Guizhou
- No. 63 Northern Jiangsu
- No. 64 Xinjiang
- No. 65 Chengde
- No. 66 Northeastern Border
- No. 67 China-wide Special
- No. 68 Southern Gansu
- No. 69 Hainan Island
- No. 70 Hangzhou
- No. 71 Henan
- No. 72 Xishuangbanna
- No. 73 China-wide Special
- No. 74 Sichuan-Tibet Special
- No. 75 Huangguoshu Falls
- No. 76 Shandong Special
- No. 77 Beibu Gulf Special
- No. 78 Silk Road First Section Special
- No. 79 China-wide Special
- No. 80 Jiangxi Special
- No. 81 Xinjiang Travel Special
- No. 82 Xinjiang Travel Special
- No. 83 Hulun Buir Grassland Special
- No. 84 Northern Guangdong
- No. 85 China-wide Special
- No. 86 Beijing Special
- No. 87 Fujian Special
- No. 88 Guangxi Special
- No. 89 Northern Shaanxi
- No. 90 Southern Anhui
- No. 91 Eastern Zhejiang
- No. 92 Gansu Corridor Special
- No. 93 Southern Jiangsu
- No. 94 Sichuan's Liangshan Mountains
- No. 95 Shanxi Special
- No. 96 Ningxia Special
- No. 97 Hainan Special
- No. 98 Taiwan Special
- No. 99 Western Hunan
- No. 100 China-wide Special
- No. 101 Grand Canal (I)
- No. 102 Grand Canal (II)
- No. 103 Western Hubei

Guangdong Foodstuffs Import & Export Corporation

BUSINESS SCOPE

Import and export of livestock and poultry, meat and eggs, aquatic and marine products, fresh and dried fruits, vegetables, canned goods, wines and liquors, rice products, flour and beans, sweets, biscuits, sugar, peanut products, dairy products, beverages, condiments and other foodstuffs, etc. Various kinds of flexible trade, mainly in foodstuffs such as processing with imported or supplied materials, entrepot trade, barter and compensation trade and consignment, etc. as well as advisory service.

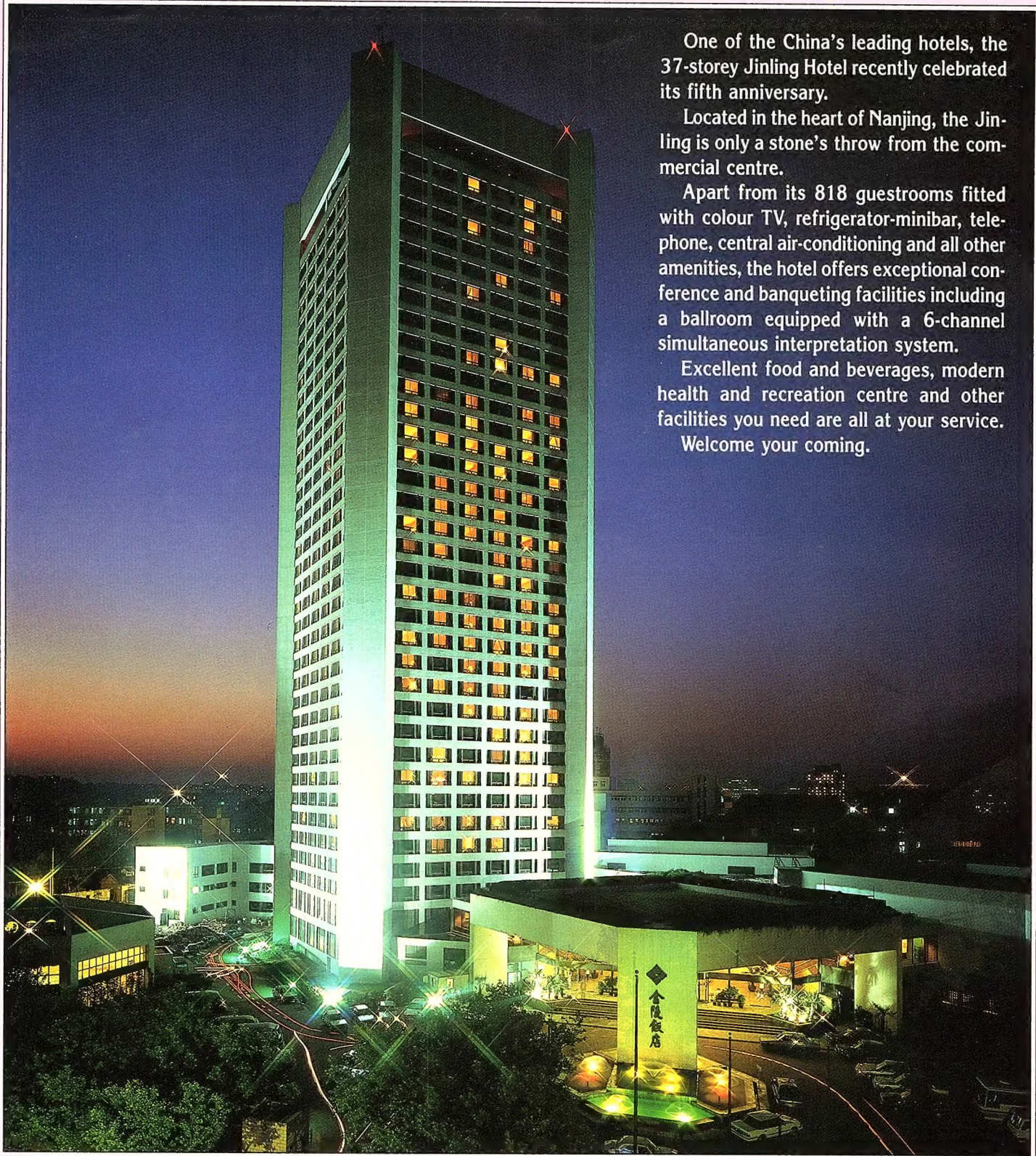
Please be informed that, from Jan. 1, 1989, the original name of our corporation "China National Cereals, Oils & Foodstuffs Import & Export Corp., Guangdong Foodstuffs Branch" has been changed to "Guangdong Foodstuffs Import & Export Corporation". Our sub-offices have changed their names correspondingly. All existing signed contracts, creditors' rights and debts remain unaffected.



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Telex: 44381 KFDCO CN Fax: 862716 P.O. Box: 69 Legal Representative: Hu Zhangfu (Manager)



金陵飯店 Jinling Hotel



One of the China's leading hotels, the 37-storey Jinling Hotel recently celebrated its fifth anniversary.

Located in the heart of Nanjing, the Jinling is only a stone's throw from the commercial centre.

Apart from its 818 guestrooms fitted with colour TV, refrigerator-minibar, telephone, central air-conditioning and all other amenities, the hotel offers exceptional conference and banqueting facilities including a ballroom equipped with a 6-channel simultaneous interpretation system.

Excellent food and beverages, modern health and recreation centre and other facilities you need are all at your service. Welcome your coming.

中國南京新街口廣場

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